THE QUARTERLY JOURNAL OF SPEECH EDUCATION

Volume VII APRIL, 1921 Number 2

RESEARCH IN SPEECH EDUCATION[1]

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THE Committee on Research Activities of the Association believes that its work is one of the most important in the Association. We believe that you should hold your Research Committee in the future to an active interest in the experimental work of members of the Association and to a program of constructive leadership. We urge upon this convention the realization, if not already apparent, of the needed service of such a committee; of a Committee that will be more than a compiler of an annual report hastily gleaned by a chairman in the closing days of the Association year,—the type of committee that shall be our inheritance unless this realization is expressed in definite terms. The work of the Research Committee has not been an easy task in the past; it must not become such in the future. The Committee must serve the Association in the capacity of largest leadership possible:—as an unprejudiced source of information for those interested in research; as a statistical bureau for those outside the Association desiring information on problems of Speech Education; as a bibliographical Committee to furnish for the Journal an Annual Survey of the researches in the field of Speech Education by those without as well as within the Association; and, as a force for poise in guiding the movement for research in a new field of scientific study related to so old an art as speech provides. This Committee must be a factor in keeping ever before the Association the point of view that we

[1]The Report of the Research Committee, Read at the Cleveland Meeting of the Association, December 1920.

are teachers of an art and that our greatest service is rendered in aiding our students to acquire power in *doing;* but that for the teacher another obligation exists, he must *know* as well as be able *to do.* There are many problems in teaching speech that are not questions of artistic appreciation, but of fact. Such problems cannot be settled except by one who knows the facts as such. Not only should the teacher present an accepted example of good speech, but he should possess as wide a background of knowledge as possible as a basis for beliefs in what constitutes excellence in speaking. Individual taste in matters of speech as a sole basis for standards may be an ample justification for the layman, but not for the teacher today in our schools. He or she must *know,* must have a body of facts (of which individual taste may be one factor) which enable him or her as a teacher to justify his standards. This knowledge can come as it has come in the past through preliminary schooling; but it must come, increasingly so in the future, from the results of study and research yielding information beyond that received in the days "at school." Such a purpose for a committee is a pretentious one, it must be admitted; but is it an unnecessary purpose?

As an Association, we must remember that the field of research in problems of Speech Education exists and that we have no mortgage on it or any other field of human knowledge; and, what is of most importance, the research is going to be done either by us or sooner or later by those not represented with membership here. The field is ripe for harvest. No one in touch with the many movements in the educational world for speech improvement, "oral English," community drama, and the like, that have sprung up over night as it were, at least within the memory of almost any one here, can minimize the demand for the kind of work we have been teaching for years. It seems to your Committee that there is a special challenge, a personal appeal, to every member of the Association hungering for a wider and more substantial basis of knowledge about the principles he teaches, hungering for a wider opportunity of service in this educational program, a special challenge to supplement his artistic appreciations and powers by additional strength gained through research. For only through the training gained by research will leaders in this greater educational program be possible. One interrogation may make the point more

clear,—why are not the teachers of this Association more prominent as a factor of influence in the field of public school reading today, than they are? Who would disclaim any interest, speaking for the profession, in being a direct influence in this field of teacher-training so closely and so legitimately interwoven with our own? Most assuredly *we* cannot do it all, nor should we attempt to. But some of us can do much more than we are doing in the way of study and investigation for the purpose of developing broader and more substantial understanding of the facts related to speech, and of the needs of our public school systems, if the information gathered by your Committee in the recent questionnaire is correct. Many are eager for the encouragement and direction that your committee of Research may give. Has not the Association already demonstrated its realization of this larger vision of opportunity:—Departments continue to teach argumentation, debating, and oral interpretation of literature, but they are making offerings in many institutions based upon a wealth of scientific fact that only careful research has, or can, make available in our field from tangent fields of psychology, anatomy and physiology, x-ray, physics, psychiatry, etc.

The committee cannot emphasize too strongly the fact that there is nothing mysterious about research; too much misunderstanding seems to exist as to what is research. This need not and should not be. From replies to the Committee's questionnaire, one realizes that there are vivid misunderstandings. The mere reading and study of a book, in the ordinary sense, cannot be called research. On the other hand, no committee will ever care to be so specific as to define in detail just what is research. There are as many conceptions of research as there are people to define it. What less informed individuals term research, a well informed student of the subject in question may not accept as such. However, the committee is safe in a few general assertions that will go a great way in aiding those who are uncertain as to the research nature of their work.

Research deals with phenomena, their definition and explanation. Research deals with facts, in so far as they can be established; and, where conclusive evidence is lacking with theories that substitute for fact. It is a study, an *im*pression, not an *ex*pression. Research deals with *knowing*, with knowledge; not with *doing*,

which belongs to art. The training of a special set of muscles for the expression of an emotion in an artistic manner does not as such constitute research. Generalizations based upon observations of methods used by the teacher in the class-room does not constitute research, as the observations are usually carried on with little attempt to limit and know all sources of error in conclusions. Neither a laboratory, a library, nor a graduate college is a *sine qua non,* as usually thought of, for research. Let us get away from the memories or images too frequently associated with the idea of research. For, too often, such arouse the experience of studying for advanced degrees in graduate colleges at great expense and on a subject superimposed on the candidate by the head of the department's interest regardless of the candidate's interests; and of those having achieved even a degree of Ph.D settling down thereafter with the feeling that they have done their part toward the field of knowledge and the profession that they represent, making no further contribution than a thesis of a most limited nature and scope. That is one type of research, and in the main, research that is carried on in graduate colleges under competent professors along lines that arouse an interest in the student proves to be the most satisfactory type and that most advisable. But there are those who do not find it convenient to enter a graduate college or who have already received the highest degree awarded by graduate colleges. Shall they be forbidden research efforts or be excused on those grounds?

The outstanding feature of research activity is the originality element, the highly personal nature of the study. One engages in research to discover for *himself,* primarily. He must weigh all facts and fancies that he digs out in the light of *his own* information and experience. The second characteristic is the desire to find the truth, or as we generally say, to find the facts. This involves methods of investigation and thinking that cannot be uncommon to any student of the principles of argumentation. The usual accompaniment of this statement of purpose is the added phrase "in the scientific spirit." The quest of truth in the scientific spirit means nothing more or less than the investigation of facts under conditions that can be controlled, i. e., that permit of the isolation of factors for observation and the possibility of repeating these conditions identically for further study or as proof to him who may doubt

one's findings. The third feature involves definiteness, a specific point to be proved, an exclusion of irrelevant matter and a finding of the issues,—in short a stated thesis or hypothesis. Dominant in this conception is the probability that the thesis will yield to proof. Among other characteristics that might be mentioned, the fact that the results of the research may serve some human end is an essential justification. But it is not necessary to limit one's research to an immediate and urgent demand that will yield fame, wealth, or both, desirable as these concomitants are to the scholar. These are broad outlines of limitation, to be sure. But your committee feels certain that, considering such a generally accepted standard, many would have reported research activity who did not; and, that some who were so confident of their work would not have termed it research.

Work done within the foregoing named limits should be accredited. Each individual must yet remain pretty much the definer of his own work's status; and then, departments in our colleges and universities maintain definitions of research that may not be wholly common to their sister institutions, in every particular. And far be it from the purpose of any research committee in the near future to attempt evaluations beyond the pointing out of work calling for special mention. The Association is not ready to say, through its committee, what work is unprofitable research. Work of the right kind is valuable regardless of its immediate utility and should be encouraged. It was from one of the obscure scientists in an unknown laboratory, almost, that was developed an apparatus of unusual merit that would have contributed no small part in bringing victory had the war continued. Not volume of work, spectacular features of work, timeliness, wideness of immediate appeal, books written, pages of reprints, nor degrees won, desirable as these may be, are a basis just now for any evaluations of what members or non-members are accomplishing in research. These will come later, without doubt.

But just now our Association should encourage everyone to do all he can to increase and reinterpret the body of fact that forms the basis of our teaching of the art of speech.

The contribution that your committee has attempted to make this year in its work is a sort of snapshot of all the interests of the members in the field of research, a sort of cross section view, as

it were. No method seemed more potential than the use of the familiar and unpopular questionnaire. Interrogations were framed to cover about every phase of a members' interest in this type of study, provided he answered them. Three hundred and twenty two were mailed and replies came back from approximately one third of the membership. Those who did not reply were mainly teachers engaged in secondary education. No questionnaires were sent to workers that were not members. The most impressive fact revealed by these replies is the earnestness of tone, of purpose, and breadth of point of view they disclose. All replies showed an interest in research, with but one exception. Most replies stated the belief that research was an indispensible element in teacher-training, where possible.

The first question inquired as to the nature of research work that each was engaged in for himself. The range of interest is a most healthy indication of growth. The Committee accepted at face value the reports furnished. It felt that the Association should learn at this meeting just what its members are doing and what their *interests* in this regard are. The fields of work may be classified into these noted below.

Speech Correction. Wisconsin is continuing in even a broader fashion the work of Dr. Blanton who is now engaged in a survey in a number of the city schools of the State. Miss Dacey reports on a tabulation of cases in connection with her work as a specialist in the Boston Public Schools. Along with Boston in this movement come reports from similar work in Bayonne, N. J. by Marguerite Brown, and from Jersey City by Augusta Ziegner. Hannah More Creasey reports on research in the field of etiology of stuttering; the research being carried on in connection with her work as instructor of speech in Columbia University, supervisor of speech in the Jersey City schools and director of the speech clinic in the Jersey City Hospital. Miss Hedrick, in the Washington School for Speech Correction reports on a study connected with the development of the voices of the adult deaf. Ray K. Immel of the University of Michigan is giving special attention to some case types in stuttering. A study compiled by Miss Stinchfield, formerly of the University of Iowa, now at Wisconsin, is available in booklet form from the Child Welfare Research Station of the University of Iowa. Henrietta Rackham, supervisor of speech

improvement, Mankato, Minn., public schools, reports work on a special phase of her problem.

Voice Science. Research is being continued at the University of Iowa along these lines, with special emphasis this year upon the development of an apparatus which now is operating successfully that will give graphic representations of speech sounds. The voice is first recorded on the phonograph, then reproduced from the record, by means of the apparatus, by a tracing upon a smoked drum. The pitch and intensity values, the rate of utterance and time values of enunciation of such tracing are easily read and offer an absolute and reproducible bit of evidence as to what occurs in speech as far as sounds are concerned. The apparatus times these elements to within a thousandth of a second which is sufficient for present studies. With this machine it is hoped to make a functional interpretation of the use of pitch emphasis, and other studies in the near future that depend upon an exact and objective method of getting a record of the voice. In this connection studies are being carried on in the psychology of speech.

Theory of Expression. This heading embraces mainly the studies and research that is of a psychological nature. Professor Gaylord of Winona State Normal, Minnesota, is on a year's leave of absence engaged in research on human reactions in so far as they shape voice and gesture through influence on experience. Professor Weaver of the University of Wisconsin is continuing the research he reported on last year. S. L. Kennedy of Syracuse University reports work in this phase but does not outline it. Then most of us are already familiar with the contributions of Dr. C. H. Woolbert, published during the last year, a study on "Effects of Various Modes of Public Reading," published in the Journal of Applied Psychology, June-September 1920; and a book, The Fundamentals of Speech. Professor Drummond of Cornell reports some work he is beginning in the field of the psychology of persuasion.

Speech Composition. This heading includes such studies as involve language for expression. Professor Gough of De Pauw University is doing some work on oral composition. Professor J. M. O'Neill is completing some studies in speech composition which will likely appear in print in the near future. Mr. P. M.

Hicks of Swarthmore College is at present engaged in research in the graduate college, English department of the University of Pennsylvania. Mr. C. F. Lindsley of the University of Minnesota is continuing the work in the analysis of oratory along lines recently published in the Quarterly Journal. Professor Bromley Smith of Bucknell University is completing an elaborate bibliography of rhetoric in its broadest sense; and a special study on "Corax, the Founder of Rhetoric," will likely soon appear in the Quarterly Journal. Messrs. Hudson, Hannah, and Caplan of Cornell University, are also doing some work in this field.

History of Oratory. Professor Layton of Muskingum college and Professor Hunt of Cornell University report work in this field.

Dialects. Professor T. C. Trueblood, of Michigan, is making a study of English dialect or provincialisms, localizing certain provincialisms. Miss Prentiss of Hunter college, New York City, reports a study on the effect of foreign language as an influence on the English of certain parts of New York City. Miss Johnson of Wisconsin University is engaged in a study of dialect and its use for interpretative purposes. She also has published recently a book containing studies in oral interpretation.

Reading and Dramatic Production. Each of the following report some study in this field: Professor Mabie, the University of Iowa, Professor Fritz, Otterbein college, Miss Voight, Ohio University, Professor Hollister, the University of Michigan, and Professor Tallcott, Valparaiso University. Professor Koch wrote and produced the pageant-drama "Raleigh: The Shepherd of the Ocean," as a part of the celebration of the tercentenary of Raleigh's death.

Methods. Mr. West of the University of Iowa is engaged on a study of a basis for more satisfactory grading in public speaking contests. Professor Hunt of Cornell University reports on a study of the teaching of public speaking in Athens.

If your work, or that of your department, is not properly represented in this report it is because of the indefiniteness of inadequacy of your report.

No attempt will be made here to outline the studies that are being carried on by non-members. It is the hope of the Committee that you will provide a method for furnishing the readers of the

Journal with this information, regularly, as a part of the work of the Committee on Research Interests. In passing, however, attention should be called to the following which provide the teacher of speech-science with a store-house of fact: *Vox,* published monthly in Berlin, *Volta Review, The Psychological Index, Science Abstracts,* and articles appearing in the *Medical Index.*

The questionnaire brought out other interesting features than those mentioned above. No college or University reported any supervision in research, in class; i. e., it seems that little graduate work of a strictly research nature is being carried on by departments. If the report is correct, the situation is likely due to the fact that our departments have not yet fully recovered from the effects of the war on teaching interests. Most departments are as yet undersupplied with teachers. The Committee wishes to call attention, however, to the condition and urge its consideration; for only from our academic institutions is apt to come continuous and wide-spread discovery of the fact basis in speech-science.

Answers to the inquiry, "If not interested in research, feel free to state why," brought the following characteristic replies. "Lack of time." "Equipment and library facilities inadequate." "A college cannot carry on research; this must be left to the University." "I have no faith in research, except voice-science and corrective speech." Only one replied, "I have not the time nor inclination."

"What estimate do you place upon research as a proper basis for any teacher's training?" was the Committee's fifth interrogation. A fair interpretation of the replies is made by the following quotations from answers. "No teacher can keep up to his best who is not growing." "The more the better." "A necessity." "Makes for an authoritative broadening of this very important but much maligned subject." "Should not be given prestige over practical preparation." "Very important, but not of paramount importance." "Valuable, if the teacher remains human." "A proper basis. It is valuable, but not indispensible. Some of the best teachers have never done any original work, yet they have been successful as teachers. Nevertheless, . . I believe work of a scholarly nature must be done. But those desiring advanced work have no place to go when they wish the professional degree of Ph.D. in Public Speaking."

Inquiry six, as to whether the school administration at "your

institution" favored and encouraged research in speech, brought out the fact that twelve University administrations encouraged the work, eight college and one normal school administration. Administrations did not seem to encourage research in speech problems in ten universities, thirteen colleges and four normal schools.

As to the chief handicaps toward research work suffered by the members of the Association in their respective institutions, question seven brought the response that they were:—"Lack of professional guidance." "Insufficient health for more than assigned work." "Teaching schedules that were too heavy to permit of additional study." "Required to teach too many types of courses to have the opportunity to specialize in any one phase." "Administrative details."

The eighth question inquired as to advanced degrees offered. Cornell University offers work for the Master of Arts degree, as also do the Universities of Iowa, Michigan, Valparaiso, and Wisconsin. Ohio Wesleyan University and Swarthmore college have special courses leading to the M. A. degree. The Universities of Iowa and Wisconsin are offering this year work for a minor toward the Ph.D. degree with the probability of offering work for a major toward the Ph.D. degree next year.

From the vote of the questionnaire as to what fields needed research the most, voice-science was the most popular, speech correction was a close second with psychological aspects of expression coming in for a close third place. Scattering votes called attention to the needs in the following fields of interest; dramatic production; courses of study, persuasion, reading, speech composition, diction, and methods.

The response was unanimously favorable and in most instances took the form of an urgent request for the service mentioned in question twelve of the questionnaire:—"Would you be interested in an annual synopsis of speech researches in all phases by psychologists, physicists, physiologists, and our own members, accumulated by the research committee and published in the Quarterly Journal of Speech Education?"

In the light, therefore, of its investigation of the research interests of the Association during the past year, the committee makes the following suggestions to this convention as possible recommendations to the Research Committee for next year:

1. That the convention program provide annually for a round table on research.
2. That the committee on research act as a co-operative agency with those desiring advice upon beginning research, even suggesting problems suitable in so far as it is possible to ascertain knowledge of conditions and equipment of the applicant.
3. That the committee co-operate with any teacher desiring to present the needs of research in the field of speech to his officers of administration in case such co-operation is likely to prove helpful.
4. That the committee on research be assigned the work of creating an annual bibliographical survey of the publications touching upon phases of speech.

Thus, to sum up the work of your Committee this year:—its purpose has been to revive the ideal of the first committee on research, namely, to become an aggressive factor in the Association stimulating all members interested in research, attempting to unite their efforts into a concrete service, and where feasible to aid those desiring to begin research. It further seeks to make clear the place of research in our field by holding that research is a subordinate but essential feature of *instruction* in the art of speaking. Your committee wishes to permit of no misunderstanding of the importance of research for the teacher, for him who would teach others the *laws of expression*. It presses home the question of standards in teacher-training which only research can provide. Shall we, as employers of teachers, accept instructors below the averages of training demanded by other academic fields such as mathematics, economics, history, French or English literature? Is there not an obligation resting upon us who employ teachers to create a situation in our institutions in which we can say to the younger, yet ambitious teacher, "You face no obstacle in this institution beyond that of any other department to your being able to secure the highest rank, distinction, and salary offered."

Such a purpose demands not *exclusively* elaborate laboratories and equipment, the environment of the Graduate college and the shadows of University buildings. These are of great importance;

but such a purpose demands an *attitude of mind* in which one observes phenomena with most careful scrutiny and analysis, in which data is compiled always watchful for sources of error, in which methods are based upon what seems to be truth—"not snap judgments" and popular conceptions which too often are misconceptions. In other words, such a purpose demands *scholarship,* the foundation of all education.

SPEECH EDUCATION FOR SECONDARY SCHOOLS*

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THE following expanded outline represents the attitude I hold concerning the place and function of the teacher of speech in a secondary school.

First, as to FUNDAMENTALS.—It appears to me, a mere administrator, that the teacher of speech ought to be making changes,—noticeable, even measurable, changes,—for the better in the speech habits of boys and girls. In other words, pupils should pronounce words more accurately, and enunciate more distinctly and pleasantly as a result of the work of the teacher of speech. Pupils should use more clear-cut sentences and decidedly fewer unorganized and even unpredicated collections of phrases as a result of the work of the teacher of speech. Pupils should be gaining constantly in the proper use of changes of pitch, changes of volume, changes of inflection, and changes of vowel length in making their remarks more pleasing and effective, all as a result of the work of the teacher of speech. Pupils should be able to start more easily, and, I believe, quit more promptly when they are through, as a result of the work of the teacher of speech.

One has but to witness the effort of a young teacher trying to help a pupil lengthen a good two-minute effort into a three- or five-minute talk for which a passing, or better, recitation mark is the reward to be set wondering if the work of the teacher of speech might not be more properly classified, like fishing and dentistry, as an extractive industry" rather than a "transforming industry." Lincoln's calm reply to an irate opponent growing personal in his remarks and questions, "A man's legs, sir, should be long enough to reach from his body to the ground," should certainly be the motto of the teacher of speech in judging the adequacy of the pupil's effort from the standpoint of time. These remarks are thrown in at this point because it has seemed to me that the time measure of the

*From a speech given at the annual convention of the N. A. T. S., Cleveland, O., Dec. 29, 1920.

pupil's effort has ranked with unmotivated formal drill upon fundamentals in its deadening effect upon the work of the teacher of speech.

Undoubtedly, the specialist could reveal other fundamentals, and preserve a better balance in emphasizing them. These are the ones which appeal to me now as an administrator interested in a few easily understandable results. If these blunt remarks provoke a better statement from specialists, I shall be amply rewarded for my own efforts.

Second, as to CONCOMITANTS.—While it is probably some such list of needed changes in the speech habits of boys and girls which justifies the speech specialist in the high school, yet, to my mind, the concomitants of successful work in forming these habits are of more importance than the fundamentals.

Recently, a committee of the N. E. A. drafted a statement of the fundamental aims of the secondary school. These aims may be expressed briefly as *health, citizenship, vocational efficiency,* and *recreation.* These aims are defined and defended in a bulletin of the Bureau of Education. Suffice it to say here, I believe most heartily in these aims; and what is more, I believe that every teacher of every subject in the high school should contribute very materially to their realization.

What can the teacher, or department, of speech contribute toward education for recreation?

First of all, let us get out of our minds the idea that education for recreation is the same thing as educational recreation, that is, recreation that is educational in the sense that it is useful information or general culture in sugar-coated form. Under modern conditions, recreation, *re-creation,* is a worthy end in itself. What the high school needs is recreation which will form habits of *re-creating* which will persist long after high school days are ended. And once we look at recreation in this light, we are bound to see that much of what we now do is misdirected and inadequate.

As it is today, athletics, music, and the school play form the recreational triumvirate of the high school. Associated with the play as responsibilities of the department of speech are the declamation, the oration, the debate, and pupils' talks in morning exercises. No group of people in the high school have so great an opportunity

to touch the recreational life, habits and ideals of the next generation of men and women as do the teachers of speech.

Much literary study in the high school today is comparable only to the study of anatomy by the method of dissection,—this in spite of the changing ideals of English teachers everywhere. One does not have to know anatomy in that detailed fashion in order to enjoy the "Discus Thrower," "Venus de Milo," "Hermes," or St. Gaudens' "Abraham Lincoln," let alone the "Boy with a Thorn" or the "Boy with a Goose." I remember well how a group of foreign laborers struggling to learn English in evening classes clustered in admiration about the excellent reproductions of St. Gaudens' "Lincoln" and "Atlantis' Race" on display in the assembly of the high school building where the classes were held. Throughout the term, they seemed never to tire of visiting these works of art. It would seem that one would need little more than normal eyesight and intelligence above the grade of a moron to enjoy, in a measure at least, almost any *real* work of art. In the same manner, good,—even just fairly good,—oral rendition of any good poem renders it enjoyable, and hence, desirable to very ordinary minds, whereas the analytical study all too common even yet renders it wellnigh hateful to all but the brightest minds.

Homer sang; scop, gleeman, and minstrel are more properly associated with revelry than with study; Shakespeare filled his theaters with Elizabethan pleasure seekers; and in our own day, Riley and Noyes are reputed to have said that they wrote mainly that they might have something better to read or speak. Poetry is distinctly an oral art. If it is ever again to create and *re-create* the spirit of the masses, it must be rescued from the literary analysts and turned over to teachers appreciative of the power of oral expression.

Education above the very fundamentals of reading and writing has so recently come to be considered the heritage of others than the intellectual elite, that, on the whole, it is doubtful if any of us have sensed the importance of the part the teacher of speech might play in the recreational education of the men and women of the next generation. Indeed, the echoes of the doctrines of mental discipline and culture, whatever these may have meant when we were busy educating the upper two percent of the population, are still loud in our ears. There is danger that we may miss a very

real opportunity for service in seeking after these time-honored sanctions of the academic world, rather than the very simple ideal of making poetry, and indeed all literature, useful in creating, and re-creating the spirits of all boys and girls.

What can the teacher of speech contribute toward education for vocational efficiency?

It may happen that the teacher of speech can turn vocational counsellor many times in the course of her work. She probably has a negative duty in that she will need frequently to discourage boys and girls from attempting the stage or the platform as a career, while, now and then, she will have the positive opportunity of saying to the gifted pupil of more than ordinary character and industry, "Yes, go on. This is a good way to try out further your ability to do what you want to do. * * * * *"

What can the teacher of speech contribute toward education for health?

I never see a good show,—and there are good ones all the way from Ziegfield's "Follies" to Drinkwater's "Abraham Lincoln".. but I am impressed with the fact that, physically at least, really great performers must live wholesomely, more wholesomely than you and I ordinarily live. I never hear a habitually musical conversational voice but I think of the spirit and health behind it. Rather certain I am that boys and girls will give more attention to oral hygiene, and live a little more wholesomely in general, as a result of well-motivated speech work; and I am inclined to believe that the teacher of speech is justified, from the standpoint of her own work as well as from the standpoint of the health of the child, in emphasizing ways and means of improving the general health and the health of those organs especially concerned in better speech.

What can the teacher of speech contribute toward education for American citizenship?

A number of years ago, while a student with Dr. Ross at the University of Wisconsin, I was much impressed with the truth of his remark, "Discussion is the duty of all persons, and more especially of persons of education." This is especially true in a great republic like the United States, where social control is so largely the result of the ideas and ideals most widely disseminated among the people. The teacher of speech, then, has the duty of

training boys and girls to take part in discussion, even though "taking part" involves but the injection of a single thought expressed in one short clear-cut sentence.

In 1845, at the conclusion of Cobden's powerful address on the "Corn Laws" before the English House of Commons, men on the Tory benches whispered to one another, "Peel must answer this." But Peel crushed the notes he had made and remarked, "Let them answer him who can. This day I join the opposition." And he crossed the floor and took his seat on the opposite side of the House. Probably no event of more significance for the ideals of English democratic citizenship ever transpired in the House of Commons. Here was a man ready to sacrifice instantly a party career to his new-found convictions. Debate with Peel was a means of seeking truth rather than a way of making the worse appear the better side, and he would not prostitute his great forensic power to mere party ends.

What an opportunity, then, has the teacher of debating and public speaking! Let her set up as her ideal: debating is a co-operative way of seeking truth or accord. Let her state questions as questions, and preserve the investigative and persuasion-to-conviction attitudes. Let her encourage change of sides whenever a change in convictions dictates. One might easily imagine that a decade of such teaching of debating in every high school and college in the land would form ideals and habits which would make over American political life in the succeeding generation.

The teacher of speech, as teacher of public speaking and debating, then seems to have a duty in education for citizenship, which in itself, is probably of more social significance than all the other services she can perform.

Naturally, improvements in *health, vocational efficiency, recreation,* and *citizenship* would not of necessity attend formal drill upon the fundamentals of correct speech, but I believe that they would be concomitants of rationally conducted work in speech training.

Third, as to chief ADMINISTRATIVE AND TEACHING PROBLEMS.—How much time should be given to the work in speech? How should this time be distributed:—Would it be better to have one hour courses distributed over a number of years or five hour courses concentrated in some on year, and if the latter, what

year? Would a combination of one hour and five hour courses be better? Should the regular English teacher be expected to do the speech work? Should special speech teachers be assigned to the English department? Should a special department of speech training be set up co-ordinate with the English department? Should the course of study emphasize FUNDAMENTALS? CONCOMITANTS? LITERARY MATERIAL? MATERIAL FROM HISTORY AND CURRENT EVENTS? Should courses be named so as to emphasize one or the other of these points of view? If so, which? How much extra-curricular work should there be? Should the same teacher do regular classroom teaching and extra-curricular work? If so, how much? Can competent teachers be secured?

These are the questions which are disturbing every administrator. I confess that I do not have an answer to any one of them. Teachers of speech in colleges and schools should come forward with solutions to some of these problems. In the meantime, we must do something. The following proposals represent just such a basis until I am shown a better way.

A TENTATIVE PROGRAM FOR SPEECH WORK IN THE HIGH SCHOOL

Speech work is to be done by special teachers assigned to the English department.

Ninth and Tenth Years, Required

One period each week out of the five periods now assigned for work in English.

Course of study to emphasize literary, historical, and current material, including school affairs on the content side, and the fundamentals given above on the formal side. Formal drills to be used only as motivated by recognized deficiencies in dealing orally with content.

Eleventh and Twelfth Years, Elective

Public speaking and debating, five periods each week one semester, elective at the beginning of any semester during the last two years of school.

Course of study to emphasize history and current events on the content side, and such extensions of the fundamentals given above as can be motivated on the formal side. Especial emphasis on the concomitant of citizenship.

Oral interpretation of literature, five periods each week for one semester, elective at the beginning of any semester during the last two years of school.

Course of study to emphasize poetry and other literature well adapted to oral expression on the content side, and such extensions of the fundamentals given above as can be motivated on the formal side. Especial emphasis on the concomitant of recreation.

Provided, that no pupil may take both semester courses in speech work during any one semester; and further that no student may take either semester course in speech work during the same semester in which he is taking part of the third year of English required for graduation without permission from the head of the English department.

Special Considerations

All speech work shall be organized, administered and taught at all times so as to gain a maximum of the above enumerated concomitant values.

Participation in assembly exercises, debates, and plays shall be considered extra-curricular activities.

Teachers of speech shall not have a program of class teaching and coaching of extra-curricular activities combined which is heavier than the regular programs of other teachers in the English department.

Finaly, To Summarize.—I want to extend speech education because I believe that, by meant of it, boys and girls can be brought to use the mother tongue more pleasantly and effectively, and because I believe that a very great deal of effective education for citizenship and recreation must, of necessity, accompany effective speech education.

HIGH SCHOOL PROBLEMS

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THE writer of this article has been accused, justly or unjustly, of injecting ideas into a session of a convention of the National Association of Teachers of Speech. He has also been asked, wisely or unwisely, to "cast those ideas into form suitable for an article in the Quarterly Journal. In this request the subject is tactfully alluded to as "the issue on which you spoke;" and since the writer did not know then, does not know now, and doesn't expect to know when the article is finished what that issue was or is, a wide field is open to him. He is fully aware, however, that neither his former audience nor his future readers are in any better case and is considerably comforted by this fact.

We shall assume, however, that the desired ideas may be properly set down under the caption "High School Problems." And I am not sure that the problems in question are not rather the problems of the pupil than of the teacher. And though I myself am catalogued as a teacher of English, both oral and written, I must admit that the pupil is quite as often a victim as he is a beneficiary.

It has always been my contention that English can not be taught; that any attempt to apply the rules of the game—for teaching is, confidentially, a great old game, isn't it—to the appreciation of the beauties and the niceties of this wonderful language or ours must result in disappointment if not in disaster. Here, if anywhere, "Men must be taught as if you taught them not," and the successful purveyor of English must somehow beguile his pupil into the belief that he himself is doing something. He must get him out of the atmosphere of the pedogog, if you please, and into the atmosphere of the poet. He must make that pupil forget that he is doing a lesson and must make him believe that he is expressing—himself.

I have said that it is the problem of the pupil rather than that of the teacher. It is his problem first of all to get a teacher who will help him to find himself, for after all that's the first and last thing in speech training as it is in every phase of education. He

must find a teacher who is sympathetic; who will lead instead of drive; who will draw out instead of cram in. He must find a teacher with personality—one who can, in some degree at least, exemplify the art he is trying to teach. We do not, as a rule, employ club-footed dancing masters to instruct the youth in the lately all-important art of terpsichorean gyrations. And I see no reason why we should employ so-called teachers of English, oral or written, who do not appreciate it or speak it attractively and effectively. The teacher, too, must inspire the pupil with a confidence that he can, in some degree, gain proficiency in an art that is still worth while. For the pupil of today is a victim of his environment. It is an old story that the general public of which we must be a part, has for some time exalted the physical at the expense of the mental; that it has lauded athletics and ignored scholarship. It is of little use to talk of ways and means to make good speakers until pupils are somehow convinced that it is as worth while to carry conviction to the mind of an audience as it is to carry a football across the goal line of an athletic rival.

Of the mechanics of oral English, the writer knows little and, if possible, cares less. Speakers expressed ideas and even aroused emotions before Rhetorics existed.

The whole process of education has been more or less aptly described as one of narrowing the individual and of destroying his personality. And isn't there a germ of truth in this as regards oral English? Isn't there a school teachers' English? And isn't it, at its worst, the worst language in the world? Is it any wonder that pupils detest that English and perhaps the users of it? Can we blame them if they don't see why they should say "become" instead of "get" or "wish" instead of "want" when in fact they shouldn't? They don't see why we "want" them to say "wish" when they "wish" to say "want." Frankly, if my pupils were to use the language of some of our pedagogical monstrosities—printed ones of course I mean—my blue pencil would forthwith wear out and my spoken language wouldn't pass the conscientious censor anywhere.

My pupils tell me that the science teacher says that they must not say "the book says," but that it "states;" that their grammar school teachers have told them that to say "pretty thoroughly" is at least a misdemeanor and that a contraction, even in oral discussion—in the school room—is a crime. Now I am not unmindful

that the Master himself once wept, and I think that we who are sane in these matters may be pardoned if we feel impelled to follow his example. I myself was once told, "You speak best when you think least," and I'm not sure that most teachers are not down with the same disease. I like co-operation at the hands of our fellow teachers but I am not sure that their efforts always help us or help the pupils themselves.

Time was when the liberally educated man was supposed to use good English, but specialization has made him today delightfully free from the necessity of knowing anything outside his own field, even the English with which he so learnedly expatiates on the minutiae of his own subject. A foreign language teacher, far from where the writer teaches, of course, refused to teach English because he knew no English grammar. Can you imagine how he acquired his foreign language or how he coaxes English, pure and undefiled, from his pupils in their fluent yet accurate translations?

Realizing that the hearing of good English is perhaps the best means to acquire a good use of it, I recently urged my seniors to attend carefully to the language of their instructors in the class room. "Yes," said one, "but you ought to hear them down in the cafeteria." And when I reflect upon some of the attempts at correcting expression in the class rooms, I am not sure that the "Cafeteria English" is not best after all.

Our texts, too, seem to me to be still much at fault. The student must "introduce" his remarks instead of simply beginning them; he must "discuss" his subject instead of talking about it; he must "make a conclusion" instead of stopping when he is through. Perhaps I need not say that the result is as wooden as the head that conceived the text; as artificial, tiresome, and lifeless as the style of the text writer himself. Perhaps also I need not say that all attempts to separate the mother tongue into fifty-seven varieties is quite as futile and quite as pernicious. Let the pupil speak if he has an idea. Let him use any kind of English that is suited to his purpose. Let him put himself into his effort without let or hindrance. Mistakes there will be of course; but if there is a modicum of thought and a degree of fluency of expression, time and patience will probably eradicate most of the faults. Rules should be gradually "discovered" as the pupil continues to express himself.

Choice of subject, too, is of much importance. Experience has

taught me that if I assign a dry subject the pupil will see to it that I reap as I have sown. It is true that the pupil must sometimes talk about things not especially interesting to them. But just now we are interested in getting them to talk freely at all. It has been my privilege—or misfortune—to have in my classes pupils of socialistic tendencies. Again I scarcely need say that, given a political subject, the difficulty has not been to provoke free and unlimited discussion —but to end it. And may I not add that the language used—not "employed"—has been uniformly lively, picturesque, and forceful. If any speech depends upon "the man, the subject, and the occasion," then the choice of the right topic, at the right time, for the right pupil, is indeed important.

But I would not have the conclusion drawn from all this that I would try to make the study of English, either oral or written, too easy. Education in general is sugar-coated enough already. Neither would I have the pupil use "slanguage" instead of language. I would try to make him distinguish between pure slang and idiom; to speak to the point instead of beating about the bush; to be clear instead of being "sufficiently obscure to seem plausible." I would teach him to attend to his hearers as well as to his subject, realizing that he must get and hold attention before he can "put across" his ideas. I would give him much leeway and so would try to develop his talent instead of mine.

In speaking of all these general and intangible means of getting the pupil to talk I am not unmindful of the lethargic, phlegmatic, unimaginative pupil. I know that we are commissioned to teach all the children of all the people, and that many prosaic and mechanical means must perhaps be used. But these, I insist, should not be dealt out in allopathic doses—they must not be allowed to disgust and discourage by too much insistence upon them. They must not, above all, destroy that divine spark of originality to be found in every pupil. The motive force of enthusiasm must be the mainspring of all worthy effort and accomplishment in the gift of speech. And while no amount of precept or example, however enthusiastically and efficiently presented by the most conscientious and capable teacher, may make him "say it with flowers," it may make even "one of the least of these" say it more clearly, more forcefully, and altogether better than he has said it before.

SPEECH TREATMENT IN THE SCHOOLS OF GRAND RAPIDS; A REPORT OF CASES

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THE Department of Speech correction in the Public Schools of Grand Rapids is now in its fifth year. We have, therefore, had time to look back upon our work and determine whether we have founded upon a rock or have built upon the sand. In taking this backward glance we find that we have erred often in technique, but we still feel confident that our methods of approach and treatment are fundamentally sound.

We were, so far as my knowledge goes, the first public school system in America to establish speech classes in the faith that speech correction is mental hygiene. With this faith as a foundation we study our cases not alone as a case of stuttering, or a case of indistinct speech, or a case of aphonia; but as the case of a child who was not long since a baby, born under certain conditions, inheriting certain physical and mental capacities and tendencies, who has developed so far in a certain environment, and who is now suffering from a speech disorder which we consider to be, not a disease entity, but a symptom of either an organic or a functional illness of some part or parts of the mechanism used to produce speech, or an illness in the adaptive functioning of the mechanism of the speech *per se*.

As we attempt to show in the case histories which are to follow and as the above statement would indicate, we look not only for such symptoms as express themselves in speech, but also for such other symptomatic defects as may appear in the personality of the child.

Since the term *personality* has been so carelessly used in much of the literature which deals with speech correction, we wish to make clear our meaning in the use of this term. We use it in the sense indicated by Dr. Morton Prince whom we quote: "Personality is the sum total of all the biological innate dispositions, impulses,

tendencies, appetites and instincts of the individual and the acquired dispositions and tendencies—acquired by experience. The former would embrace the inherited psycho-physiological arrangements such as those of the emotions, feelings, appetites and other tendencies manifested in instinctive reactions to the environment; the latter the memories, ideas, sentiments and other intellectual dispositions acquired and organized within the personality by the experience of life. The integration into one functioning organism of all these innate and acquired dispositions with their inherent forces and the mechanisms by which they come into play is personality."

"The study of personality necessarily resolves itself into a study of behavior, for only by behavior are we able to recognize the dispositions and other traits of personality, both those which are characteristic of the species and those that are peculiar to the individual. . . . In the last analysis all mental behavior as well as bodily behavior, is a reaction to the present environment, though it may be conditioned, modified, reinforced, or inhibited by acquired dispositions representing past experience."

In our treatment of the individual, we try to analyze his behavior and find its relation to his past experience. We then set ourselves the task of directing the child in the building of new experiences to counterbalance the old ones which have brought about maladjustment of the personality. In other words, we reconstruct the character of the child not alone by showing him wherein his conduct is different, how this difference come to develop and how it reacts to his disadvantage socially and economically, but also we set tasks for him to do whereby he may experience success in co-operating with others in his environment. Also we change his mental attitude so that he takes delight in competing with his own record in school subjects and in gaining poise, thus helping his social adjustment both in school and in the home. All these points are brought out in the case histories which follow.

I am indebted to Miss Brummeler and Miss Estabrook, two of our speech teachers, for the case histories given in this paper, with the exception of one or two of the cases which I treated myself.

Case No. 1.

A. is an active, alert, bright boy of eleven years. When he came to Grand Rapids last year, he was a severe stutterer and very uncontroled in his bodily movements and in his conduct. He was never quiet while speaking, fingers and feet tapping, arms and legs changing positions, etc. His voice was rather monotonous, speech slow, the rhythm broken very often by stoppage of breath accompanied by facial and head movements. There was also repetition of syllables and words and substitution of words for others which he feared.

The father is 36 years of age and in good health. He is a printer by trade. He does carpenter work also, is said to be very skillful with his hands. His speech is normal. The mother is living, but deserted her family about three years ago. She is said to be an inferior immoral person who gave the children little care and no disciplining. A is said to look like her.

II. Brothers and Sisters:

A. has two younger brothers both of whom had speech defects. The nine year old brother had an "s" lisp which was easily corrected in one lesson, and correct position fixed after four or five lessons. This boy is healthy, well behaved in school, but unreliable and disorderly at home; steals and lies and leads the other boys into mischief. The youngest box is six years of age, is well, and has an I.Q. of 93. He had several consonant substitutions last year. All are corrected and fixed except "s" on which he still needs drill. All the boys have sick headaches, which the grandmother says she controls by regulating the diet.

III. The Patient:

A, was apparently a normal infant. At 2 he had a severe illness caused from teething. He is of average height, but thin; has dark heavy hair and brows, dark clear skin. There is a slight malocclusion of the teeth, the palate is wide and shallow, the upper teeth are set wide apart. Both lateral incisors are missing. He says they were knocked out in a fight with his brother. He is left-handed; is awkward with all tasks with his hands; can dance, but doesn't care to. He talked early and talked plainly, never baby-talk. Following the illness at two years of age, he stuttered badly.

He started to school at four or five. He thinks he got along well.

Grandmother knows nothing of his early school days. He has attended several schools, three different ones last year. He is now in the sixth grade. The change in schools which brought him under our care seemed to be hard for him. He did not get acquainted easily and could not make his adjustment in his new environment as he was then stuttering severely and was very sensitive about it. He changed school recently, again, and has experienced no unhappy results. He knew all the children in the room the second day and is happy and doing well in his subjects, except arithmetic; though not until recently did he do his best in school. He is very fond of reading, reads everything that he can get hold of. Is much interested in his Sunday School and its work, especially the "hikes" conducted by the teacher whom he describes as his ideal of a man. He loves out of doors sports and is now a good mixer, yet wishes to move back to the country so that he may have the care of animals, and have horses to ride. His ambition is to be ranchman in Texas.

DIAGNOSIS:

This case was diagnosed as the neurotic type of stuttering, accompanied by a feeling of inferiority which showed in his dreams and in his conduct disorders in school—acts of over-compensation which his teacher did not understand.

TREATMENT:

As this boy was the only stutterer of his age in this school, he was treated alone. To this fact we attribute the shortness of the time necessary to clear up his speech.

I. Relaxation exercises in general and these exercises applied to speech and bodily movements formed an important part of the treatment. Each lesson began with relaxation exercises and were repeated when necessary during the period until the habit of tapping and shifting of position was overcome.

II. He was given some breathing exercises to be done at home, also vocal exercises in inflection and resonance were given until he became conscious of the sound of his own voice and able to correct the monotony of his speech. He soon reached the point where by relaxing, breathing, or changing pitch, he could help himself "over the hill" as he termed the blocking in his speech.

III. Lessons in correct standing position in speaking before a group helped him towards a feeling of confidence.

IV. The most important part of the treatment was the readjustment. First, the correction of the many little personality defects; second, readjustment to the home and school conditions that were trying to him. This was made possible by constantly reminding him that he was a boy of superior intellect and that he must prove it. (His I.Q. placed him in the very superior class), and that if he would achieve the high honor of becoming a ranchman he would have to acquire such character change as would make him successful in business, etc. He was given faith in his own powers by telling him when he was succeeding and letting him know that he was considered "bright." He learned to respect himself, also, by first learning respect for others.

He was under treatment less than a year. His speech and voice are normal. Before he left the J— school he had won the respect of his teacher, who disliked him at first; he is now much liked by his teacher and class mates in the new school. He is working hard to conquer his arithmetic so that he may become a more efficient ranchman.

Case No. 2

The subject is now a tall, slender boy of 14; very good looking; straight, regular features; blue eyes; wavy, blond hair, erect in posture; and with an air of responsibility. His history of speech progress covers a period of about three and a half years, during which time, there were several relapses not alone in speech but in behavior.

I. FAMILY HISTORY:

The parents are Jewish. Father is now about 55, in fair health; a huckster and fruit dealer. The home is neat, comfortable, clean; and the family, at least of recent years, have never been in want of any of the necessities of life. Father is fairly successful in his occupation. We have obtained no significant facts regarding his medical history, etc. Patient says that except in his own brothers and sisters, there have been no other cases of "nervousness" or defective speech. The father speaks rather quickly, but shows no trace of stuttering. In temperament, he is rather quick to get angry, but not unduly harsh. He used to scold patient for his stuttering, but not in a way to arouse the boy's resentment or anger.

According to reports, the mother is quite normal in every way,

showing no unusual traits of temperament nor of physical weakness. The family has evidently been well taken care of; are neat, orderly and of clean habits. Her attitude toward patient's defect has been similar to that of the father—sometimes scolding or admonishing; at other times praising and encouraging. There was perhaps a slight feeling in both that it lay within his power to control it—or that he would outgrow it.

II. Sisters and Brothers:

Ruth, age 29, seems normal in every way, has never shown any speech defect nor nervousness that patient has been told of. She is now married. John, 25, is a clerk; Joseph, 22, a salesman. Both were in service; one overseas. This family have evidently lived for years in the same school district, and these boys have been reported as rather unruly, disagreeable boys, who were frequently being disciplined for misdemeanors. John was brought into court and sent to Lansing for larceny. Consequently, patient was judged accordingly, justly or not. The boys are now fairly successful, and present no problem. There was no recognition in either of them of any speech defect. Edith, 23, used to stutter, but according to James, the patient, she has just about outgrown it. Only shows now when she is quite angry. No special means was taken to correct her speech. Her apparent outgrowth of stuttering has been held up to James as an example to be followed. Clara, 21, showed no speech defect at any time. Rose, 17, another sister, is a stenographer. When in school, she was very thin, resembling patient in appearance, and rather nervous. She seemed very neurotic, with no confidence, or poise, and of rather unpleasant personality. She cried easily, upon the slightest correction or embarrassment.

Nothing further is known regarding health, nervous diseases, speech reactions, or temperaments of other relatives. Apparently, there have been no similar cases, or otherwise, little significance has been attached to them.

III. General Description:

When first reported, Nov. 1916, James was a rather small, thin boy of 10; not strong and bothered often with "stomach trouble" and headaches resulting from indigestion. This condition has been gradually outgrown, but indicates a certain physical as well as nervous instability. The question of coffee drinking, regular hours

severe when he had been reprimanded for anything. There were no decided habit movements present, but he was always restless. Before treatment, there were no fluctuations—no periods when he was free from stuttering. During and since treatment, he has progressed as follows:

PROGRESS:

Entered November, 1916. Severe stutterer, extreme rapidity, etc. Treatment consisted of vocal drills, regulation of home hygiene, and general control. He showed slight improvement by June. Continued in September, 1917. Speech still very rapid. His attitude was one of indifference unless given individual work, then he tried hard. Reading improved immensely. By June, he could read pages without a trace of stuttering, and with pleasing speed and expression. His voluntary speech showed a slight progress.

In September, 1918, work was continued. There had been some relapse, but his reading soon picked up again. At times his stuttering was severe. He became quite a nuisance in the class, disturbing others by his remarks, etc. His speech, however, showed a marked improvement, and in November, he was dismissed from the class; it seemed quite possible for him to speak normally, and it was felt that he could work out his own problem of self-control and restraint. During this year, he did ungraded work. In February, his teacher reported that his stuttering was so severe that sometimes he would almost cry when he tried to read or recite.

Treatment was resumed at this stage. From then on, his character has been gradually changing. He re-entered class, after several individual interviews, and worked most earnestly, not alone on vocal drills, but in every way, he showed his desire to correct his speech and habits. He willingly stayed after school for individual help, coming back in school after a fifteen minute rest, and staying for half an hour. While the change in his attitude and personality has been rather slow, it has been decided since this time. By June, he had shown a marked improvement in reading, reciting and also in free conversation.

In September, 1919, upon return to school duties, he was eager to begin drill again. He had shown a very slight relapse during the summer, but soon gained lost ground. At this time, he received advertising matter from the Benj. Bogue School, and became quite

excited about going; wrote for further information, for diagnosis, etc. During this winter, we had several half-hour interviews each week, some time was spent on reading, tone work, etc., but most time was spent in discussing the personality side of his problem. He quickly grasped the idea that the cure for his stuttering must come from within; that with his changing attitude, etc., he was in reality changing his speech; that he could gain nothing from an expensive treatment away from home, that he could not also get by his own efforts here.

Less and less time was spent in formal drill, and more time in friendly conversations and discussions. By the latter part of Spring, 1920, he felt no fear whatever of his speech, talked in a pleasing manner, and seemed a most earnest and agreeable boy. He looked with humor upon his former worry, his desire to go to a "Stammering School" and seemed confident that he had mastered his problem.

In September, 1920, he came in to see me, and said that he had got along very well during the summer, that he did not think it necessary to come in any more. He promised that if he felt any return of his old trouble, he would come in again. During the fall, his teacher noted his progress; said that he did not stutter in his school work, nor in conversation; that while he occasionally showed some nervousness, he was striving successfully for more poise. His attitude in the room was most agreeable; she found him of great help in giving the directions for physical training, etc. He spoke more clearly and more directly in doing same than any other boy in the room. He would not, however, take this same part when it was given at an evening program. We felt no need of worry over this, because he had shown such continued progress.

In December, when sent for, he reported that he had very little difficulty any more; that when he did feel a little uncertain, it was not hard to get hold of himself. He no longer felt the great worry that he formerly had. He talked easily, gave some further details in regard to his case; and though interrupted by several teachers coming into the room, showed no more embarrassment than the average youth would have. He mentioned with pride that he took an active part in physical training period during school, that he also did the same for the instructor down at the Y. M. C. A. and that he had made up his mind that he would follow that line of work.

The principal said that he showed a slight trace of his defect

when he was reprimanded for anything; but as those occasions were so rare, there was little need for worry now.

This has been a case demanding much attention, but it seems that the results justify all the time given to it.

Case No. 3.

Our attention was called to this case in February, 1917. The boy was then 8 years of age. He had been in the ———— School since the age of five. For two years he had been in the first grade room, but his speech was entirely unintelligible and the teacher did not know what to do with him. She could not judge whether he was ready for promotion or not.

We examined him and decided to bring him down to the School for the Deaf for treatment. This was done because we have no central school for speech cases and we wished him to be given speech drills all day long. We found that he had built up a speech all his own which not even his mother could understand. Practically none of his consonant sounds were correctly sounded and many of his vowels were faulty. He called his brother Wayne "Ai."

We worked up his speech almost identically as we work for speech with the deaf. Such sounds as b, d, g, y, etc., he could not imitate through sight and hearing, and we had to use the sense of touch, that is, have him feel our throat for vibration and imitate by feeling the vibration in his own throat.

At the end of four months, his speech was sufficiently intelligible to give him a Binet test. We found his I.Q. to be 115. He was with us a year and a half. By this time his speech was almost entirely normal and we put him back into his regular school. He entered the third grade, and has had no difficulty in keeping up with his grade each year. He is now eleven; a big, strong, handsome boy. He came to see us a week ago, said that he was now in the 5-2 grade. He made above 90 on all his subjects in a recent examination. He was quite proud of the fact that he had been asked to play on the football team; but he refused the honor because he now has a paper route, and he could not play football and peddle papers too.

The boy, when first reported to us, was developing conduct disorders, such as truancy, disobedience, easily provoked anger, etc. These disorders disappeared when he obtained speech.

FAMILY HISTORY:

Speech history in father and mother was normal. No nervous history was obtained. Father was a lieutenant in the Spanish-American War, and is a government employee now. Mother is healthy and of balanced temperament.

BROTHER'S HISTORY:

There were only two children, the patient and an older brother. The brother is apparently normal both mentally and physically. He was slow in developing speech, but after the age of six there was no defect in his speech.

Case No. 4.

Father is said to be well, is an optician. Seems to have no patience with the boy. Will do little to amuse him, will not answer his questions, according to both boy and mother. Boy has been much worried about the origin of life. Father refused to tell him. Last year, when the mother told the boy the story of life in answer to his questions, the father was very angry, saying the boy was too young to be told those things.

The mother is "nervous." The boy makes her "nervous." She has frequent severe headaches. She keeps her home and the boy very clean. The neighbors say that she is too clean to be neighborly, that other children are not allowed to play there lest they bring disorder into the house. The mother stuttered when a child. She comes from a family of eleven children, some of whom died when young. She has two married brothers, one of whom has a little girl who stutters; the other has three children, two normal girls, and a six year old boy who is said to be very peculiar in his behavior. When amused, he throws himself on the floor, rolls about striking furniture without noticing the hurt, is equally violent in his anger; very much uncontrolled in his actions. A married sister of the mother has severe attacks of asthma. She has two children, a girl who has curvature of the spine, an eighteen year old boy who is a vegetarian of an extreme type refusing to eat meat and eggs and anything cooked with eggs. He coddles a small dog. Is very thin, and ill looking and has been so at least four years. His father is a butcher.

Another of the mother's sisters has a fifteen year old boy who has never learned to read, but is apparently normal otherwise.

The patient was a well baby and is well now. He is the only child and has been allowed his own way always. This makes it hard for him to adjust himself to other childern, causing the excitable actions described above. He is calm and reasonable when I have him alone. He gets along very well in school work, is in fifth grade, his I.Q. is 115. He seems happy, but worries about things he does not understand,—heaven, hell, etc. As he meets with no sympathy when he asks questions at home, it has been an important part of his treatment to have him bring these questions to us and discuss them.

He reads a great deal, is happiest when reading. Loves his music. Is a great admirer of his music teacher who is a foreigner with a violent temper who tears up the music if the child does not like it. This fact adds to the difficulty of treating the child.

Patient suffers from night terrors. This case is improving; but not yet corrected. The treatment consists of relaxation; giving the boy the chance to talk over his troubles and bad dreams. These are explained to him when possible. We have tried to give him a feeling of self respect, of respect for the rights of others. He is not always able to distinguish between imagination and reality. We have helped him in this. His speech is becoming less rapid. The repetitions come with less frequency. I feel that his difficulty will be largely overcome by the end of the school year, but not permanently until he receives more sensible treatment at home. He is, however, making a real effort to become better acquainted with his father, to chum with him, and I think he will succeed.

Case No. 5.

I. Description of Patient's Speech Condition

Two years ago this boy had no speech. He used a jargon at home, but was so sensitive about this condition that he never spoke before other people. He was able to make eight of the pure vowel sounds (Yale Chart), but no diphthongs. He used a (r) a-e, e-e, and o-e most often. He could make eleven or twelve consonant sounds. Nearly all words began with h, b, d or t.

In appearance, he was normal; in behavior orderly.

II. Physical Condition

Development was normal. Nourishment is poor; he is finicky about food, refuses milk and vegetables. Average height. Skin is

clear; rather hairy arms, and hairs on the sides of his face. Hair and brows are coarse. Teeth, large, far apart. Tonsils have been removed.

III. FAMILY HISTORY:

Father is well, a foreman in a tin-shop connected with one of our largest stores. Speech is normal now. Had very poor speech until he was six or eight years old. Mother is well, sturdy looking. Has high pitched, tense voice. Is pleasant and co-operative. Home well kept. A sister of patient who is now fourteen had very poor speech until eight or nine years old.

IV. PAST HISTORY:

Patient was a healthy baby until two years old when he had severe case of pneumonia. Following this he had "tantrums," spells of uncontrolled kicking and screaming with excessive perspiration. Also had measles, chicken-pox and whooping cough in succession after pneumonia. The next winter had severe attack of membraneous croup, and thereafter frequent "sick spells" accompanied by high fever, caused supposedly by diseased tonsils. Tonsils and adenoids were removed during his fourth winter. At this operation he came out from under the anaesthetic too soon, screamed, breaking the wound and drawing quantities of blood into lungs, which caused a severe illness of long duration. For a long time, patient would scream at the sight of a towel, nor could he be taken into an elevator without terror. His mother did not humor him in his fears. Following this experience, his mother says that his speech which had always been poor, grew worse. Possibly his increasing vocabulary made it more noticeable. He entered school at five. After a year in kindergarten, was put in a class for subnormal children, auxiliary room. Has never been "passed," but "advanced without recommendation."

The case came to our attention while he was in the auxiliary room. The Pintner Performance test showed his intelligence normal; so upon the recommendation of the speech department he was put into a first grade room where he could hear normal speech, be in reading classes and associate with children of his own age and mentality. He did well in hand work and number work and writing.

Last year his speech lessons were given three times a week. This year he has a lesson every day and is progressing much more

and low and middle speech and singing tones, hold a loud sound from ten to fifteen seconds and has some inflection.

The treatment consisted of making her believe that she could speak aloud; relaxation, especially while making sounds; simple vocal work, first working for a loud sound, changing pitch of this sound, holding it; working for rounder tones, tones in different pitches; speaking before other children and teachers for confidence, etc.

Cases Nos. 8, 9, 10.

The following three cases, brothers, may be considered as typical of those cases of stuttering in which the important corrective factor is that of character-readjustment. At the time when treatment began, J. was 11, T, 8, and B, 6. The older boys were born in Holland; B. in the United States. The mother was unable to speak English; the father spoke fairly well, but Holland Dutch is used almost entirely in the home when conversing with the mother. The father is a furniture factory worker, and earns a fair wage, enough to keep the family in comfort. The mother was not strong, often suffering with sick headaches, at which times the older boy would stay at home.

The father's speech showed, of course, decided foreign accent, and according to the older boy, he stuttered sometimes when angry. There are no other children. It was difficult to obtain much family history.

The boys showed a great similarity in physical appearance; all were slender, but apparently well nourished. Hair was fine and light red; eyebrows and eyelashes sandy colored, abundant freckles over face and hands; eyes blue or bluish gray, nose slender, straight, and narrow nostrils; J's lips were thin and red. T's and B's very full and red; their hands showed a great many warts.

All were severe types of stuttering, but differed greatly, not so much in the type of stuttering as in personality. All showed an extreme tenseness, severe constriction of the organs of speech, spasms of the throat and lips during speech, and an inability to articulate words well, often extreme difficulty with initial consonants. In none were there any tic or habit movements noticed when at rest, or not attempting speech.

It is probable that a more thorough investigation would have brought out certain significant facts regarding the heredity in these

cases, but as the factors of heredity and environment are the same for each, the interesting problem here is the difference in personalities.

J. seemed over-anxious to speak correctly, struggled with his choice of English. His speech showed very little Holland accent, but he often used expressions peculiar among Hollanders in their attempt to use English. He was also very sensitive to any little correction or criticism made of him in any way, even independent of speech. Often said, "It seems as if I never do anything good. Always something wrong." We feel that the very frank talk we had about this trait was the beginning of progress. He admitted and recognized that it made him very unhappy. He always appreciated anything done for him, or any interest taken in him. "Miss B. you are kind to us," was a frequent remark of his.

Treatment with Joe extended over two and a half terms. Lessons averaged about twice a week, and consisted of frequent talks regarding his attitude towards others, his progress in school and at home, his decreasing sensitiveness to criticism, as well as regular drill in articulation, relaxing, breathing and rhythm.

He has reached the point now, where he takes a great deal of pride in his ability to read (before treatment, it was almost impossible for him to read before the room), he is always eager to tell a story, recite a poem or read before the class. He has overcome to a large extent his fear, and is gaining in assurance. Has almost entirely eradicated his severe stuttering, although in reading and in some conversation, his voice sometimes becomes monotonous. But he understands this fault and will probably work in the same persistent way to gain more inflection and rhythm. Although this has not entirely corrected his speech defect, the results seem most gratifying, because he seems to be quite happy in school, no longer shows the intense fear and embarrassment, and does not find it difficult to meet people. J. is the type of boy who seems to take a great deal of the responsibility of his brothers, but he no longer worries and frets about their behavior.

In T—, we found an equally severe stutter, at times he was almost unable to say anything. There was tenseness, severe flushing, and repetition of initial sounds. He seemed very determined that he could not cure his defect. "Aw, nothing will help." He seemed to take a peculiar delight in deliberately disobeying, per-

sisting in it until force was threatened. This was noticeable in the most triffling request or demand. Tried to adopt an attitude of amusement toward this habit of his. We talked it over with him, trying to connect his desire to provoke others, etc., and his speech defect, a failure to adjust to the demands made upon him. After some months of effort, he finally reached the stage where he only relapsed occasionally into deliberate disobedience. There has been a really marked improvement in his speech, and even his reading has now become almost normal. The greatest progress was noted after he began to admit that something could be done to help his defect. He seems to be at odds with his brothers, and resents any threat on J—'s part to report any of his misdemeaners at home.

B—. Equally severe stutterer; at times it is almost impossible for him to utter a sound; he becomes very tense, clenches his hands, etc. Seems very bright, and eager to show what he can do in reading, etc. J. and T. take great pride and pleasure in saying, "See what B. can do. My, he is an awfully smart boy." He has gradually learned to relax, and if reminded occasionally will talk slowly and quietly. Have not found in his case any decided "point of attack." I feel that he has made some progress, but as yet have not been able to see as much of him as desirable because of his irregular attendance.

THE CLASS PLAY

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DESPITE the fact that much has been written on the subject of High School Dramatics, the problem of the Senior Play is still with us, for, as socialization and student control become the prominent ideals of our school activities, we have not only the technical problems of coaching, but we have the need of making the production a bit of art, reflecting the ideas, and involving the co-operation, of some hundred or more persons, depending upon the size of the school and, consequently, of the Senior class. I am writing of the solution of the problem in the large schools, although the same principles work out in the smaller schools, only that the presentation of a play in the smaller schools will, and should, involve the co-operation of the under classmen.

I have often wondered if the term *director* could not be accepted generally in referring to the coach of the senior play, for the work of this faculty leader begins with the first called class meeting and lasts until the last borrowed table cover is returned; and her business is to keep everybody working, agreeing, and above all, enthusiastic on the final outcome of the performance. It is not my purpose to discuss the qualifications of a director. Af course, technical training and experience are desirable and an ear for music is valuable; but the essentials are: a sense of proportion, a sympathetic understanding of adolescence in its various manifestations, and a love of all things beautiful, from a well timed pause to an artistically balanced picture. To these add tact, tact, and more tact, and you will have a combination that will work easily and without friction.

In the first place, the Senior Class should organize itself into the Senior Dramatic Association under officers other than the regular class officers, and all members of this association should understand from the beginning that the play is *their* play. The president of this group, with the help of the senior advisor, should appoint a committee of four, which, with advice from the coach, will select

the play. The choice of play will depend upon the conditions of staging, the ability of the students who are to take part, royalty fees, and precedents already established in the school. It is well for the coach to have in mind plenty of suggestions. There are numerous catalogues available, but the following list should furnish enough material:

1. The National Drama League,
   736 Marquette Bldg., Chicago.
   a. Plays for Amateurs (Catalogue price, 25c each)
   b. Plays for Amateur Acting, 1915. (Catalogue price, 25c each)
   c. List of Plays of High School and College, 1916.
2. Samuel French,
   28-30 West 38th Street, New York City.
3. Walter H. Baker,
   5 Hamilton Place, Boston, Mass.
4. Sanger and Jordan (Catalogue price, 50c)
   Times Building, New York City.
5. The American Play Co. (Catalogue Price, 50c)
   1151 Broadway, New York City.

Some directors are now advising the use of several one-act plays for the senior presentation, but as a rule, precedent favors the three-act play for this purpose. It is true that the one-act play should have an important place in High School dramatics, but that phase of the situation might better come out in a discussion of the High School Dramatic Club. Margaret Skinner in the *English Journal* for October, 1920, takes up this question of "Socializing Dramatics" in a very satisfactory way.

Below is a short list of possible plays that I have either directed or wached directed:

The Admirable Crichton.
All-of-a-Sudden Peggy.
The Amazons.
The College Widow.
Fanny and the Servant Problem.
Green Stockings
The Importance of Being Earnest.
The New York Idea.
Pomander Walk.
The Professor's Love Story.
Prunella.
Quality Street.
The Romancers
A Scrap of Paper.
Seven Chances

It Pays to Advertise.	The Silver Box.
The Man on the Box.	Sherwood.
The Man from Home.	Trelawney of the Wells.
Milestones.	You Never Can Tell.

As soon as the play has been chosen, try-outs may begin. In order to be as fair as possible, it is wise to include in the judging committee the members of the original group (since they will be more familiar with the play and its needs), the director, and the senior class advisor. First try-outs should consist of the memorized dramatic presentation of some selection chosen in advance by the committee and given under very formal conditions, such as a silent room, sober judges, and no spectators. If possible, footlights should be used. This seemingly severe test will eliminate persons who cannot "keep their heads," and will produce an excellent "atmosphere" for those who need the stimulant. The piece taken for this try-out should be of nearly the same type as the play to be presented. For example, the selection may be taken from "She Stoops to Conquer" if the play is to be "The Rivals," or from "It Pays to Advertise" if the play is to be "Seven Chances." The judging should be based on voice (its carrying qualities rather than its smoothness or finish) and on a feeling for the dramatic—remembering that it is easier to tone a voice down than it is to make a wooden youth act.

The second try-outs should be given under exactly the opposite conditions. The contestants shall read from the actual play to be given; the trial shall take place, if possible, upon the stage where the play will be given, or, if this is impossible, in any auditorium; the committee may discuss from time to time or may suggest ideas for interpretation; and any member of the Association who cares to may be present. In fact, the second try-out is a sort of chess set in which the various contestants are shifted from pawn to castle to king until each finds his permanent place in the game. Often I have found one boy, who, because of voice or acting ability, could take any part in which he might be cast, yet whose fate is finally decided by his relation in size, voice, or ability to others in the general plan. Often when two characters (either leads or character parts) can be decided on, the other parts fall naturally into line. In making this final decision it will often be unnecessary for the

coach to express any opinion, for, by her careful testing of the relative values before the whole group during this try-out, the best arrangement will ultimately be so evident to the interested contestants that the announcement of the cast will cause no surprises and little dissatisfaction. Many will be willing to understudy; and as many understudies as are interested should be encouraged to do the work.

Never announce a cast until it is complete to the last detail; and always have an understanding from the *beginning* that parts are not necessarily permanent, in case the actors develop laziness, poor attitudes, marked inability, or a tendency to neglect class work. The cast should be posted in a conspicuous place rather than read, and with it should be posted a list of those important, but often unappreciated, members of the working corps known as the stage force and business managers. As many of these parts as possible should be assigned and each worker should have a title. The separate groups of the corps should be advised by a faculty member, for, if a coach is to do her best, she should be relieved of the worry of direct managing. Below is a suggested list of helpers:

Stage Manager.
Stage Carpenter.
Electrician.
Scene Shifter.
Mechanic.
One or more assistants for each, if desired.
Advisor, manual-training instructor.
Decorator.
Designer.
Property Man.
Mistress of the Wardrobe.
Poster Supervisor.
One or more assistants for each if desired
Advisor, art instructor or instructors.
Advertiser.
Ticket Manager.
Head Usher.
As many assistants as necessary.
Advisor, business instructor.
Prompter, under advice of director.

When the cast is chosen, a rigid set of rehearsal rules should be announced, and, after that, they should never be varied. Below is the set that I have used:

1. Regular assignments for memorizing will be made according to the length of your parts. These will be reasonable, but they will be followed exactly. Your books will be collected as follows. (Give dates for various parts according to their length. Many directors will not agree with this rule, but will believe in getting parts memorized by gradual assimilation process. However, after trying both methods, I have found that the above is easier on the coach and facilitates much "speeding up" of the training time.)
2. No absence without excuse from any rehearsal will be tolerated. Permission will be granted if excuse is reasonable and if it is presented long enough before the rehearsal date.
3. Director will wait only five minutes over the time stated for rehearsal. Any person tardy three times without permission will be dropped from the cast.
4. Anyone who is not willing to lead a "dog's life" for the next ——— weeks will please turn in his part at once. (Set the date for the final performance and *never waver*. Six weeks is ample time, though plays are sometimes completed in five, but occasionally require seven weeks. To finish in less than five or in more than seven should not be attempted. Postponement often proves fatal.)

These announcements should be made to the members of the Senior Dramatic Association at the same time that an appeal is made for their assistance and interest in advertising, gathering in of properties and general support. A brief summary of the play and an alive comment on its best points often act, at this time, as a stimulant in advertising and as a show of good will that makes for co-operation. The Association must be made to feel that the play is *its* play even if the individual part is only that of "Chief Loaner of the Floor-Lamp."

At this point, it might be mentioned that the necessity for co-operation in the matter of properties is fast looming more important, for business houses are no longer willing to lend, and often

it is necessary to go to the homes for furnishings.

Before the rehearsals begin, it is necessary that the coach go through the play and make a prompt-book which states definitely all technical matters of crossing, grouping, exits and entrances. An inserted leaf of transparent paper between two pages is a good device to use. All directions should be followed at the *first reading* of the play and no deviation from the rules should be allowed. A youthful actor thus associates a place with a speech so that subsequent awkward situations are avoided. To facilitate memorizing insist that each actor underline every word, *cue*, and action direction of his own part.

With the exception of these mechanical specifications and some "business," no acting should be expected at the first readings. However, the Prompter should be present from the beginning and should familiarize herself with the manuscript and all prompt-book directions. Also, members of the Association, particularly those on the assisting force, should be encouraged to attend rehearsals. Suggestions from everyone should be encouraged and accepted whenever possible. At least, they should be tried out. Often the impracticability of the idea will reveal itself to the suggestor and will develop in him a finer sense of criticism.

For the first few rehearsals the director should be patient with all weakness of acting, enunciation, and memory where there appears to be actual effort expended. Students should be encouraged to "work up" their own parts without much interference or suggestion. During this stage of the procedure I have seen minor actors grow in cleverness of business until they become little high lights on the sombre background of the leads, who are still busy memorizing. As the play progresses, you will find two opposing tendencies arising: under-acting and over-acting. The under-acting may be helped best by the director coaching before the entire cast, for pride and enthusiasm will act as a spur. The over-actor has to be dealt with with more tact for he is often the fellow with a little talent, a little training, and a little experience—all dangerous things. Here, best results are gained by a private word aside, coated carefully with sugar. "Your interpretation at that point is slightly caricatured. Try toning it down. *You* understand how," or "Touch up this particular scene with the lightness demanded by comedy." However, in either case, remember that an enthusiastic commenda-

tion of some line or part rendered exceptionally well will do more real coaching than ten discouraging complaints. Do not coach by demanding imitation unless it is as a last resort.

In order to space distances, mark exits and entrances, and gauge voices, there should be as many rehearsals as possible on the stage actually to be used and with the scenery in place. It is a wise plan in a long speech to count for the pauses, as this prevents the next speaker from breaking in too soon and it also relieves the nerves of the prompter. In the final production I have seen an amateur bump into a flat wall because the practice exit door had been located there; and it is no unusual mistake for him to put his fingers thru the "glass" of a French door in gaining a firm grasp for opening it. Also, properties should be used from the beginning, for I have seen a letter from abroad received with neither stamp nor seal. To save the cast from impatience it is wise to go over the "duet," "trio" and "quartet" scenes in private rehearsals.

At last the play reaches the "deadspot." All coaches will recognize what I mean. The "deadspot" is the place where everyone in the cast hates the play, questions the capability of the director, and blames everyone else except himself. At this point the final outcome of the play lies in the palm of the director. She must somehow meet the situation. Some parts are not memorized; some are memorized and have "gone dead;" "small part" people are tired of sitting while the leads rehearse and are asking for absences which the coach hasn't the heart to refuse; members of the cast have become so friendly that rehearsals are more like social teas than business propositions. Then should the coach rise, take arms against a sea of troubles, and, by opposing, end them. She should show no mercy. She should flay right and left, losing her temper severely. Two exhibitions of this kind should suffice, particularly if up to date she has maintained an unperturbed and pleasant countenance and has advanced in an enthusiastic but orderly manner. She should save the sad, discouraged, disgusted air for dress rehearsal—she will need it! And above all, she should never forget, on the final night, to overlook all faults and have nothing but praise and enthusiasm when she slips back of the scenes at the end of each act.

Some excellent material covering all phases of directing (lists

of plays, staging material, technical directions and bibliographies) may be found in the following articles:

"Choosing a Play" by Gertrude E. Johnson (Published by the Century Co.)

Quarterly Journal of Speech Education:

1916, October, "College Plays in the United States" by Glen N. Merry.
1918, March and October, Lists of Plays (one Act) by Drummond.
1918, March, "Bibliography on Speech Education in Secondary Schools" by Elmer H. Wilds.
1919, January, "Putting on a Community Play" by Charles B. Chorpenning.
English Journal, 1917, December, "For the Director of Dramatics" by Drummond.

During the rehearsing of many plays, I have made a rather lengthy list of "Do'es" and "Don'ts" that I find it necessary to mention at some time during the direction of the play. I put them down as a memorandum for those who might care to use them. They are not iron rules and by no means should they be given *en masse* or always in the negative form. They will be mentioned only as the need arises.

I. *You Must Be Heard.*

Don't shout—enunciate.
Don't talk fast—use your lips.
Don't talk mechanically—be natural.
Don't talk in a monotone—remember pitch variety.
Don't hit some words hard and drop others—pronounce every syllable.
Don't talk too deeply, boys—virility with diaphragm.
Don't talk through your nose.
Don't whisper.
If many on the stage, don't drown out those talking.
Take advantage of your pause opportunities.
Begin talking before the speaker just ahead of you has quite finished. If a break is suggested by a dash, the speaker

should continue an imaginary sentence until he is actually talking at the same time that the second speaker is.

Appear to be talking to those on the stage, look in their eyes, but direct your voice toward the audience.

If a laugh from the house drowns a speech, repeat, and keep repeating until the speech carries.

II. *You Must Be Seen.*

First entrances are made Down Center.

Never stand in front of anyone; never stand back of anyone.

Never stand in a straight line with others; never stand in a semi-circle with others.

Don't look toward the next speaker before he talks.

Don't (to boys especially) do the same thing with your hands as the rest are doing.

Watch your grouping:

Never have equal spacing 1—2—3.

Never hide anyone.

Never let anyone hide you.

Never over-balance the stage unless there is a reason for it, such as:

To emphasize a character.

To emphasize a situation.

If many are on the stage, important conversation takes place D. C.

Don't quit acting ever—action of those not talking is vastly more important than action of those who speak.

Respond to what others say.

The idea comes before the action: the action before the word.

By coach's direction, talking with back to audience is sometimes effective.

Use the hand back from the audience. Make turns with your back to an imaginary pivot in the center of the stage. Kneel with knee toward audience down first.

III. *Use Restraint.*

Remember that speech is silver and silence is golden.

Don't Rant.

Hesitate and "register" with entrance and exits but don't overdo this.

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III. *Use Restraint.*

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Don't Rant.

Hesitate and "register" with entrance and exits but don't overdo this.

Act with face, body and hands, *but hold in more than you express*. Use your eyes.

Don't walk unless it is necessary, and when you do walk count your steps and know exactly how far and where you are going. Don't walk when anyone else is talking unless the play specifies it. Don't walk and talk at the same time unless by direction.

A stage scuffle should be planned carefully and should not be just "rough-house."

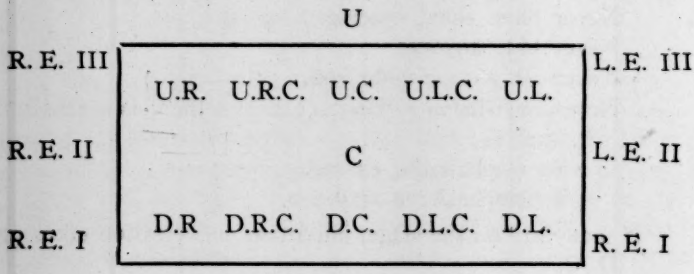
No stage movement should be as fast as the same movement would be off the stage.

Crosses are made in front unless otherwise specified.

Always do the natural thing.

Make the most of your lines.

Stage directions are from the actor's view:



C—Center.

U—Up or back part of stage.

D—Down toward footlights.

L—Left.

R—Right.

X—Cross.

Begin the performance on time.

Don't allow flowers to be presented from across the footlights.

See that the program acknowledges the work of all who have assisted.

Don't allow announcements to be made between acts.

Turn off all lights on the final tableaux and draw the curtain in dark.

Don't allow curtain calls.

A GRAPHIC INTERPRETATION OF THE PROPOSITION FOR DEBATE

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I.

AN old legend has it that the god Thor once wagered that he could empty in three draughts the guest-horn of King Utgard. But Thor lost his wager, as the contents of the horn proved to be all the waters of the ocean. Likewise the heroic tugging-away of debaters at a proposition for discussion may be fruitless if the proposition itself is devoid of merit. The entire work of the debater is centered about the proposition, yet the tendency is entirely too prevalent for debaters, like inanimate machines exerting energy on whatever task is set before them, to exhibit a willingness to analyze and exploit whatever proposition happens to be unearthed and thrown into the field at the moment. In many instances too little serious and enlightened consideration is given to the proposition for discussion. Certain questions for debate are adopted with alarming rapidity in an ever-broadening field with no more valid recommendation than their original acceptance by a few institutions. And although there are exceptions, it is undeniable that the proposition is too frequently accorded injudicious consideration, or is hardly considered at all, but, like Topsy, "just grows up."

An article appeared some years ago in the Quarterly[1] showing the relation of the modern academic debate to the polemics of the medieval schoolmen, the deliberations of the British parliament, and the debates of the Nineteenth Century lyceums, and supporting this theory: "Let the subject (of the debate) be suitable in the nature and form for presentation to a deliberative body whose resolutions would command attention." Now the question arises, why are the propositions calling for a change of existing conditions ever brought before a deliberative body? A primary cause, we answer,

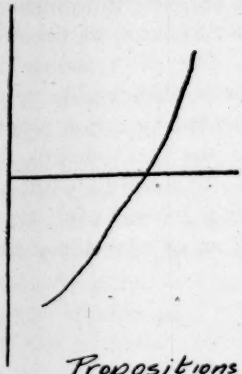
[1] *Quarterly Journal of Speech Education*, July 1915, Page 105.

is the perennial progression toward a better society, the progressive realization of the social ideal. A second cause is that a greater population, the opening up of new land areas, the achievement of a higher standard of industrial skill and ability, and the development of a keener social intelligence and truer wisdom call for new measures. Hence all social deliberative bodies are faced with numberless "propositions."

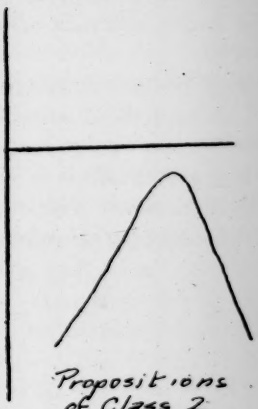
But, say the standard text-books of debate, a requisite of the question for debate is that it be evenly balanced. Therefore some proposition or proposed social change is selected from the vast number always extant the advantages of which seem to be approximately counterbalanced by the disadvantages, plus the sacrifice involved in the change. In other words, as the economists say, the proposition selected is the *marginal* proposition, or the proposition of indifference. In this fashion a fair and justly-proportioned question becomes the basis of all argument, the thing in which the debaters "live and move and have their being." The proposition is impartial in its possibilities, and unprejudiced in its inclinations. Thus the outcome of the debate rests squarely upon the shoulders of the disputants. Which side can analyze and exploit and present its case more forcefully and skilfully?

The proposition selected is a marginal or evenly balanced one; this is the *sine qua non* of its selection. But it becomes and remains a marginal question only with reference to a certain restricted period of time. It is rare that any question considered as marginal has ever stayed marginal for any extended period. It may be that within a short time the further development of social forces so enhances the advantages of the change involved in the "proposition" that the question becomes overwhelmingly affirmative, and the change, previously discussed in theory, becomes actualized in fact.

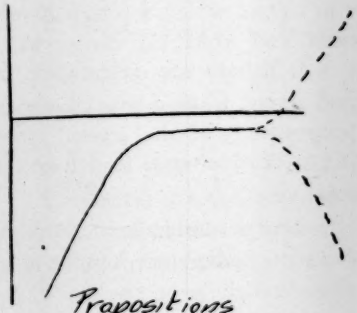
In such a case (See Figure for Class 1) the continuous status of the proposition may be represented graphically by a curve crossing the y or horizontal axis from the negative to the positive quadrant. Secondly and contrarily, the factors of social evolution may so diverge in their course that the earlier strength of the proposed change will crumble beneath it, and the question become undebatably negative. In this case (Class 2) the fortunes of the



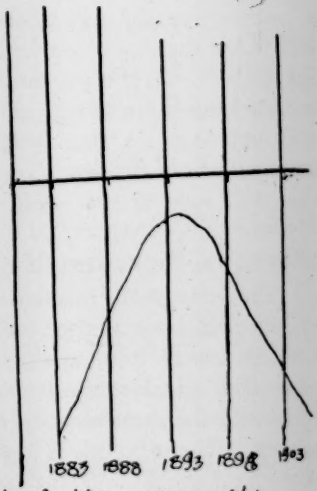
Propositions of Class 1



Propositions of Class 2



Propositions of Class 3



Graph of the proposition: Resolved that the United States should establish a bimetallic monetary standard.

proposition could be pictured graphically by a curve approaching the y axis but turning downward again before crossing it (similar to the graph of a pair of imaginary roots of an equation of the third degree.) A third conceivable instance is that of a proposition which remains substantially unchanged over a considerable period of time; a situation which would be represented by a line parallel to, but below, the y axis. (Class 3). But the fact remains that when a proposition is selected for discussion, it must be within its marginal stage, with merits and defects at a general equality, or within that period when it is considered as on or near the y axis.

II.

A second quality for debate questions prescribed by the text-books is that the affirmative shall bear the burden of proof. Very well, then, let the affirmative advocate the change and the negative deny the utility of the change, with the possibility of advocating a counter remedy. Professor Davis in his article, says, "Nowhere in life are the Ayes invariably radical, and the Noes invariably conservative." Certain proposals there are from which a progressively inclined thinker will without his assent, and which the conservative will approve. A true progressive will debate the affirmative of propositions of the first class described above, while a true conservative will support the negative of propositions of the second class. However, in a majority of cases the progressive tends to debate the affirmative, the conservative the negative.

The proposition for debate must involve a fundamental principle rather than a specific act. The deliberative bodies receptive to resolutions are of two classes: (1) those which have the power of execution of resolutions accepted, and (2) those whose function is merely the determination of the majority sentiment of its constituents. The resolutions before the latter class of assemblies are likewise divisible into two groups: (a) those approving or condemning certain specific acts, forms, or laws, and (b) those approving or condemning certain general principals. Thus the specification that the burden of proof must devolve upon the affirmative virtually debars all condemnatory resolutions, and makes it necessary that propositions shall be constructively rather than destructively framed.

The proposition for debate, then, must be drawn from that class of resolutions before purely deliberative bodies which are approbational in form, and deal with general principals rather than specific acts.

Professor Davis is of the opinion that amendability of the proposition would be destructive of contest debating and hence is intolerable. Yet if debate propositions are scientifically phrased, the project involved will admit of those changes in detail and specification which in the proceedings of assemblies whose resolutions carry with them the power of execution, would amount to amendments. The affirmative may incorporate whatever "amendments" they wish in the specific plan they propound. The proposition inself must involve a fundamental principle, confronted with which the answers may be given: Yes, or No—and no other. Many typical propositions complying with this requirement have been framed to center about the principles of:

compulsory arbitration,
government ownership of railroads,
minimum wage,
single tax,
intervention in Mexico, etc.

III.

Propositions for debate must be those subject to the vicissitudes and uncertainties and tossings of actual life. They must be real. They must be capable of being graphed on a time basis. This excludes all such abstruse and purely theoretical questions which delighted the medieval schoolmen; as how many angels can dance on a needle's point. It also excludes all questions of the sort discussed by the famous debating societies of Oxford, of which Tennyson and Gladstone were members; for they could deal only with problems antedated by at least half a century. In actual practice, the field from which propositions for debate may be selected has been narrowed down to studies in political economy and political science.

Furthermore, propositions should not be those which, though

entirely applicable to existing conditions, are the product of the question-framer's brain rather than of the friction caused by the clash of public opinion. The proposition must not be carved out of thin air, but must be plucked from the actual storm and stress of public controversy. If of the former sort, its discussion will tend to become vacuous and inane, and to degenerate into an aimless, babbling theorising,—a sort of forensic blind-man's buff.

The necessity that questions for debate be real and timely becomes all the more apparent when acknowledgement is made of certain functions of debating, which, though important, are often neglected. The primary function of debating is to provide a method of training in public speech and dialectic, or as it is sometimes called, in spoken argument. But valuable secondary functions, which cannot be neglected, are those of (1) disseminating information on vital public questions, and (2) of imparting the eloquence of the personality with regard to these questions. The vital public importance of the subject matter of a well-selected proposition for debate is easily apparent. Those questions which today the debaters so thoroughly and painstakingly analyze and present, will tomorrow be raked over the coals in Congress. Those questions which the debaters today so earnestly consider will tomorrow engross the attention of every thinking citizen. Yet the modern voter, with the complexity and variety of his interests, finds it extremely difficult to acquire a knowledge of the "facts of the matter" to a degree which will enable him to formulate an intelligent opinion. But the contest debate involves a minute analysis of, and consciencious research within, the most prominent questions of the hour, and its result is that not only do the debaters themselves have a most intimate knowledge of the question they debate, but those before whom they debate have a working knowledge of the fundamental principals involved. Hence the debate functions as a medium of information of topics of public import.

But in addition to this, the debate must be regarded as a means of conveying the eloquence of personality, or the personal appeal, with respect to these vital public questions. Why is it that halls are filled for a speaker whose discourse is repeated verbatim in the morning newspaper? To be sure, there is the element of curiosity, to hear the man, to see the man, who may be a noted public charac-

ter. The actuating impulse, however, is the desire of receptivity to the eloquence of personality. There is something in the gesture, the tone, the flash of the eye, the very presence of the speaker, which is persuasive in itself, and which can be experienced only in the presence of the speaker. There is a certain moral suasion, strength of appeal and earnestness compelling acquiesence about the Man Speaking which can be found nowhere else. Moral strength in a case can often be appreciated after a half an hour's listening, which could not be appreciated with limitless hours of reading. Edward Bellamy in his quaint social prophecy, "Looking Backward" explains that sermons, in the course of a hundred years or so, will be delivered to the auditors in their own homes, thru an electrical device, thereby obviating the annoying necessity of "going to church." But to the extent that the presence of the speaker is removed, and the supposed sacrifice involved in betaking oneself to the house of worship is eliminated, to that extent will the message received be enervated and vitiated and weakened. The necessity and potency of the moral suasion of the living and present personality has in the past given rise to the Grecian agora, the Roman forum, and the New England town-meeting. But industrial and political evolution has swept these aside. Where may be found the substitute? To an extent their functions may be assumed by the present day academic contest debate.

All in all, the wastelessness and conservation of energy in debating as a game and as a method of training are unique and valuable. In athletics, the expending of energy results in a more enduring and more closely co-operating physical system. But the energy has been expended in carrying the human body back and forth across the playing area, in propelling a ball, or in stopping the rush of a plunging back-field man. True, the organisms which functioned have been strengthened and developed through use, but there is no positive evidence remaining of the weight-movement or work-achievement of the energy expended. In debating, however, not only has the expansion of energy in the process of training resulted in a mental development and greater facility in public speaking, but the work performed in the expansion of energy has been the discovery and formulation and presentation of necessary facts and theories concerning vital public questions. Not only are the pro-

cesses and exercises of training valuable in themselves, but the actual work performed as a part of the processes has a utility which is likewise valuable, that is the utility of providing information, and conveying the eloquence of personality, or the personal appeal, with respect to vital public questions. This duality of returns, or dual utilization of force expended, is a characteristic marked in its rarity among competitive activities, and singularly creditable to debating.

IV.

Debating as an institution is solidly bulwarked by its own essential soundness. Tho two most troublesome problems today are the securing of competent judging, and the selection of a suitable proposition. Probably the most valuable step in advance in the selection of the proposition would be the adoption of a more comprehensive point of view. The question should be framed with a view to the compliance with the mandates of

1. Technical correctness.

2. The broader conception of the nature of the proposition.

The first factor is generally understood, and needs no discussion. The second reduces, when analyzed, to these queries—

1. Is the proposition a true social change, capable of being graphed on a time basis?

2. Does the question involve a fundamental principle rather than a specific act?

3. Does the proposition acknowledge the functions of debating in acting as a medium of information, and a vehicle for conveying the moral strength of the personal appeal with regard to vital public questions; that is,

A. Is it a question in which information and the moral appeal are valuable, because of its timeliness?

B. Is it a question on which information is readily accessible?

The availability of material is necessary not only because the possibility of the dissemination of information and the moral appeal is based on it, but also in order that the administrative and almost clerical training in the handling and organization of evidence, which is one of the many phases of debate training, may be fully utilized.

A consideration of the proposition for debate in the light of this comprehensive viewpoint will quite perceptibly narrow the field of acceptable questions. And justly so. There are few more reprehensible or harmful practices than that of striving for novelty and uniqueness in the selection of a proposition. The rejection of a proposition which has been used, and has proved a success, in favor of a question which is both new and dubious in value is an inexcusable procedure, because the very element for which it was rejected is its greatest evidence of strength. And though the field may be restricted by a more incisive analysis of the proposition, the quality of the propositions which finally emerge will be greatly superior, and the value of the ensuing debates vastly enhanced.

EDUCATIONAL DRAMATICS

JOHN DOLMAN, JR.,
University of Pennsylvania

IN the sectional meeting on Dramatics at the Cleveland convention some things were said which seem worthy of further consideration.

Professor Illingworth, of Lafayette, speaking of the work of the Freshman Players in that institution, took occasion to say that their aim was not "amateur dramatics," but "educational dramatics." I humbly confess that the distinction was new to me; and apparently others shared my ignorance, if one might judge by the number of questions asked. In respect to those questions Professor Illingworth was most obliging, and not only defined his distinction but went to considerable trouble to explain what he meant by it.

If I understood him rightly his position, and that of a number of teachers who supported him, was, briefly, this: Dramatics in an educational institution, should exist for educational rather than artistic (i. e. pleasure-giving) purposes. To that end there should be less attention paid to the excellence of the production as a whole than to the educational effect upon those taking part. There should be no attempt to choose the cast for the good of the play by selecting actors according to their peculiarities; instead, they should be deliberately assigned to characters unlike themselves, not only that they may learn the most difficult sort of acting, but that their real characters may be molded and their shortcomings and peculiarities corrected. Thus Professor Illingworth would pick a small effeminate man for a heavy masculine part, in order that he might become less effeminate—a striking application of the James-Lange theory. Finally, there should be little regard for the audience, who should be suffered to attend at their own risk.

The fact that all this is new to me and to some others is of course no argument against it—perhaps, rather, a presumption in its favor. But I do not mind admitting that the thing violates all my preconceived notions most outrageously, and seems to me at

the present moment to be all wrong. I am open to conviction, and anxious to learn what can be said in support of Professor Illingworth's views; but I do not feel that the matter has been sufficiently thrashed out as yet to warrant a single change of opinion on my part. In the hope, therefore, of precipitating further discussion I shall venture to state what seem to me to be the principal objections; and this I shall do as vigorously as I can, not with any thought of finality, or of laying down the law to others, but with the idea of making my challenge as irritating as possible. I trust Professor Illingworth or some one else will come back and demolish me.

Should Dramatics in an educational institution exist for the purpose of educating those who take part, rather than for the purpose of giving the maximum pleasure to the audience?

This is like asking whether apples are better peaches than pears; it is assuming an inevitability of alternative that does not exist. It is assuming that such excellence of production as will give maximum pleasure to the audience is probably not the best means of educating the individual actors; and that the best methods of production for purposes of educating the actors will probably not give the audience the maximum of pleasure. Is not this a false assumption? Is it not true, rather, that the very sort of excellence in production which the audience likes best is also the best educational influence upon those who take part?

The Drama I conceive to be a Fine Art, in the sense that it exists for the purpose of giving aesthetic pleasure by some sort of conventionalized representation or imitation of life. If this purpose is inconsistent with sound educational ideals, then the thing to do with Dramatics—and all the other Fine Arts—is to eliminate them from educational institutions. If not, then the thing to do is, first, to *recognize the purpose,* and second, to *accomplish* it. It may be platitudinous to say that what is worth doing is worth doing well, but I for one believe that the widespread failure to apply that platitude is almost the chief obstacle an educator has to wrestle with today. Students are generally far too vague about the purpose of everything they do, and far to half-hearted and superficial in their way of doing it—not because students are any worse human beings than they ever were, but because the complexities of modern life tend to induce that vagueness and that superficiality. In the light of these facts it seems to me to be the duty of the educator

to combat vagueness of purpose and superficiality of performance with all his available weapons; and any indulgence in Dramatics which deliberately ignores the real purpose of Dramatics, and which tolerates anything less than the utmost possible excellence in performance, is therefore, I believe, the precise antithesis of education.

I have assumed of course that the word "educational" was to be interpreted in a broad social sense. Let us assume instead that it is to be taken in an individual sense. Professor Illingworth's proposition is that it is best for the actor not *as* an actor, but as a man—to be cast for parts unlike himself; that it will do an effeminate man good to play a masculine part; that it will tend to cure his faults of character.

I am inclined to question both the morality and the expediency of this aim. Is it a proper function of the educator to mold character in this sense—to amputate every individual bent and bias by the neutralizing force of an opposite? If so, then we are indeed headed toward democracy in education—the democracy of the dead level. Professor Illingworth used a favorable illustration: he spoke of taking a little effeminate chap and making a man of him by having him play a man's part. Some people would approve of this,—supposing of course that it could be done. But who would approve of taking a husky masculine person and making a sissy out of him by having him play an effeminate part? Who would want his son to be cast for Macbeth or Shylock or Iago if the purpose of it were to mold his character in the direction of theirs in even the smallest degree? It all seems very absurd.

But the most absurd thing about it is the supposition that it could be done. I do not believe it can be shown that the playing of parts has ever molded the characters of the actors in the slightest. It is almost a commonplace that the great comedians are serious or even melancholy men, and that the actresses who depict sweet, innocent young girls are frequently otherwise themselves—not that the negative generalization is any truer than the affrmative; we simply observe the marked contrasts. That some of the cleanest and sweetest poets have led ugly and dissolute lives is as well known as that otherwise decent persons sometimes tell smutty stories. The history of art and literature is one long pageant of what Professor Schelling calls "projected emotion"—the artistic representation of verities and sincerities quite independent of the artists' own lives.

and absolutely unproductive of any character-molding influence upon them. It all rests on the fact that Art is not Life, but an imitation of Life; and you can no more make a man strong by having him—in the artistic sense—imitate a strong man, than you can ruin him by having him imitate a weak one.

I have been discussing *education*. But let us suppose that Professor Illingworth did not really mean education, but rather *special training*—the training of the actor as an actor and not as a man. His proposition would then seem to be that the best way to train actors is to mis-cast them and to play for individual experience without regard to the play as a whole or to the pleasure of the audience.

To this idea I would object even more violently than to the others. I grant that versatility is a desirable thing; I feel just as sorry for the actor who can play only one part (that of himself) as for the actor who cannot play one part any better than another. In so far as it is possible for actors to gain variety of experience without impairing the quality of the production, I do not object. But dramatists do not (or should not) write parts; they write plays; and audiences come to see plays. Good acting does not consist in playing parts; it consists in playing plays. It is not individual work, but team work. Good individual interpretation of parts at the expense of consistent and unified effect is a common fault on both the amateur and the professional stage; it is the besetting sin of the "educational" stage. The individual part is the elementary part of acting, and within the limits of talent it is the easy part. It is the team work that is hard, and rare, and that must be learned even by those who have the talent. Above all it is the team work that counts most in accomplishing the purpose of the play. To miscast the parts and to ignore the pleasure of the audience is to put a discount on team-work right from the start, and it is therefore the worst possible way of training actors.

Perhaps that will do for a challenge. Again I protest my innocence of any desire to be final, and if I am wrong, I hope my friend from Lafayette or some of his co-believers in "educational dramatics" will be able to show me how.

AN IRISH DIALOGUE WITH AN ENGLISH ENDING

ANONYMOUS*

Characters: SPEECH AND WRITING.

Situation: A contest for the center of the stage in education.

Place: Wherever students are learning to speak and write.

Speech. I should have the center because I am older than you.

Writing. That is a good reason why you should get out of the way and give a younger man a chance to improve on what you have done.

Speech. You are a young upstart! You think you can show us old men a trick or two. Don't you know that before you were born we had the whole stage? And we were accounted good players too.

Writing. Yes you have the whole stage, but how long did your effusions last? Only as long as you were talking. It is still the same. All you say soon evaporates into thin air and is heard no more. What I write lasts for a thousand years.

Speech. I must admit your perseverance. Without it you should be in a sad plight indeed, for what could people make of you if you could be seen only once? You would hardly be worth looking at if that were true.

Writing. But I do last and may be read by millions of people, while only a few thousands at most can ever hear you.

Speech. That is where you are mistaken. I may say the same thing many times in different audiences; and others, coming after me, may repeat my message to still other audiences without limit.

Writing. Well, you can't do what my best sellers do—reach millions every year and for hundreds of years.

Speech. Neither can you bring thousands of people together and move them all at once so that they form governments, undertake great enterprises, and relieve oppressed nations.

Writing. I'd like to know who brings the people together, you

*Contributed under the name "Somebody," and mailed from Chicago, Illinois.

or I? You couldn't have an audience if I did not help you. And no sensible group of people would form a government or undertake a great enterprise without asking my judgment before they made their decision. And then they would have me formulate their decision for them so that they might know just what they were about.

Speech. You make out a pretty good case for yourself and I should not like to discourage you too much by pointing out that all you do is to repeat what I have already said. You know that you always have to ask me what you shall say. You are an imitator! And yet you think you do more than I do, that you are more important than I am. You are so young that you don't realize that you are "bone of my bone and flesh of my flesh." All you are and all you have came from me and from your mother, Gesture Drawing. You take after me more than you do after her. Now, what have you to say?

Writing. I suppose you think that I ought to confess my dependence on you and acknowledge that I have been presumptuous in asking for the center of the stage. But one of the things that I have learned from you is never to give up just because I discover that I have more to learn. The truth of what I did know is still there and as reliable as ever; and on account of what I do know truly of myself I still claim that I belong in the center of the stage, because I am so quiet. You make so much noise that it doesn't make much difference where you are.

Speech. That must be a new *jiu jitsu* trick. But it won't work as you thought and hoped it would. Your joints may be frail enough for such a twist to affect them, but my articulations have been through so many contests and met so many opponents who were full of tricks which they thought wonderful that I smile at you naïvete. You are quiet; I am noisy; therefore, you should have the center place. Have you never noticed that the place for quiet things is in the background? The painter understands this when he puts the live thing in the foreground and the quiet thing in the background. The musician knows it too when he makes the melody more prominent than the harmony. Students of music, painting, and sculptors early learn this difference between background and foreground. Isn't it about time for students of writing to discover this?

Writing. So you would like to have me think that you know it

all and that I cannot teach you any new tricks, would you? Well, since I am your child, you have given me all you had to give; since I had a mother, I have her traits too: therefore, it is reasonable to infer that I may be able not only to match you but even to win the match in time. That I am quiet and in the background does not prove that I should not be in the center of the stage also. Of what value would a background be which was not felt in the foreground? A picture which is all foreground is no picture, but only a thing of ugliness. The time when the background is most felt in a good picture is when the observer is looking at the center of the picture or at the foreground. My point is that when you undertake to be an artist your success depends upon my help. Without me you are able to get a living, but all your higher life depends upon my contribution to your undertakings. Do I not deserve a place in the sun?

Speech. No! The place for you is in the shadow where you will not attract too much attention, where your clothes will not have too much influence upon those who read. You lose your soul when the reader notices your clothes or your ornaments. Be content to remain in the dim parts of the stage and your career may be glorious. If you dare to come out and try to dominate the whole play by show and noise you will fail. Such a character isn't in your repertoire. Stick to your last! Be what your nature intended you to be and you will have the world before you!

Writing. My mother's blood is warm in my veins and it insists on having the last word. "I am content."

Speech. Quoted, I see, as usual.

Writing. Not from anything you have said.

EDITORIAL

WITH this issue of the JOURNAL the research committee will begin its activity of supplying those interested in research with reports on what is being done, bibliography of articles in our field, and other items of interest to the members of the Association. It is the purpose to run a heading called "Notes from the Class Room and Laboratory." Under this caption will be printed brief reports of experiments that have been carried on. These need not be complete reports, in the form of data including the evidence. From the research committee's questionnaire of last year it was evident that many members of the Association desired information about problems yielding to research, and that they also desired an opportunity to submit certain work they had been engaged in for the judgment of others. Such a department as this, in the JOURNAL, will enable members of the Association to survey the less formal investigations of their co-workers. The success of this department depends upon *you*. Will you not send in today, or this week, a report of some study upon which you have been engaged, to the chairman of the committee at Iowa City?

G. N. M., Iowa City, Iowa.

NO ONE-SIDED QUARTERLY

THE QUARTERLY JOURNAL must be kept well balanced. To be useful it must represent all the many fields involved in the teaching of Speech. For the accomplishment of this end a new method has been devised of uniting the Editorial Board and the Research Committee, assigning specific fields to selected members of the Board. With all members of the Board equally successful in furnishing copy, THE QUARTERLY will not only be full

but round and balanced. Yet thus far three members of the Board are far out-distancing all others in the amount of matter found in their fields and sent in for publication. Be sure that their offerings shall receive all consideration. But in the interests of a representative JOURNAL it is to be hoped that their colleagues will match the good works of these three, and at the same time that readers and subscribers will understand that any top-heaviness in any subject is not because of the editor's choice, but because of the exigencies imposed by the responses of contributors. THE QUARTERLY must have all kinds of material on all kinds of subjects.

THE FORUM

THE Iowa Association of Teachers of Speech held its first convention at Iowa Wesleyan College, Mount Pleasant, Iowa, on February 17, 1921. A permanent organization was completed and the following officers elected: President, Professor W. C. Dennis, Simpson College, Indianola; Vice-President, Professor E. C. Mabie, University of Iowa, Iowa City; Secretary-Treasurer, Mrs. Margarett Jayne Collett, Upper Iowa University, Fayette. Membership in the new association includes teachers of speech in the colleges and universities of Iowa and those teachers in Iowa high schools whose work and interests are principally in the speech training field. The new association has fifteen charter members.

The association is intended to promote speech education in Iowa. Several committees have been appointed to study special problems such as speech training in Iowa high schools and beginning college courses in speech in Iowa.

PROGRAM OF THE FIRST MEETING OF THE IOWA ASSOCIATION OF TEACHERS OF SPEECH

THURSDAY, FEBRUARY 17, 1921

Morning Session

"The Contest Situation," Mr. Robert West, University of Iowa.

Discussion.

"The Problem of Teacher Training," Miss Emma Pearl Scott, Ellsworth College.

Discussion.

Afternoon Session

"Reading in the Public Schools," Professor John Barnes, Iowa State Teachers' College.

Discussion.

"The Beginning Course," Professor W. C. Dennis, Simpson College.

Discussion.

Business session.

Evening Session

"Dramatics," Miss Josephine Johnson, Penn College, and Professor E. C. Mabie, University of Iowa.

Discussion.

"The Neighbors," by Zone Gale, presented by the Dramatic Club of Iowa Wesleyan College, under the direction of Mrs. Vera Volio Miller.

FOLLOWING are the appointments to committees for the ensuing year, 1921:

Research Committee—Already announced in the February number of THE JOURNAL, pages 78-79.

Committee on High School Courses to report at next Convention on Professor Weaver's Report—Mrs. Bertha F. Herring, Chairman; D. J. Heathcote, Lousene Rousseau, Ralph Chapel, J. A. Winans.

Committee on Beginning Courses to continue work of last year's Committee—John Dolman, Jr., Chairman; Robert West, S. L. Garrison, W. C. Shaw, C. W. Paul.

Committee on College Entrance Credit in Public Speaking—Continued under J. W. Reeves, Peddie Institute, Chairman.

Committee on Defining Adequately Field of Speech (public speaking, speech training, "oral English," etc.), from "English" (or to distinguish the work of teachers of "speech," etc., from the work of teachers of English)—B. C. Van Wye, Chairman; Ruth P. Kentzler, Lew R. Sarett.

Committee on Normal Schools and Normal School Work (to create interest in the Association and THE QUARTERLY and to suggest methods)—Joseph S. Gaylord, Chairman; Eloise Ramsay, Lousene Rousseau, F. B. McKay, A. C. Loughlin, Effie Georgina Kuhn, Cora E. Everett, George H. Sholts, Leland Burroughs.

A. M. DRUMMOND, Ithaca, N. Y.

AT THE Cleveland Convention the suggestion was offered that the President appoint for each State a chairman, whose duty it shall be to exercise himself in all ways that will further the interests of the Association. In particular, these chairmen are to hold themselves responsible for advertising the Association among teachers of Speech in their respective States. They thus become contributory to the Committee on Membership, if not the committee itself. In addition, they find an excellent field for valuable activity by instituting State associations, such as that recently formed by the teachers of Iowa.

STATE CHAIRMEN APPOINTED

Sprague, James E., Prescott Public Schools, Prescott, Arizona.

Crocket, Mrs. W. Vandeventer, University of Arkansas, Fayetteville, Ark.

Kingsley, Mrs. Perle Shale, 2056 S. York St., University of Denver, Denver, Colo.

Sturtevant, Leon J., Hotchkiss School, Lakeville, Conn.

Pierce, Bess Baker, 1421 Columbia Road, Washington, D. C.

Stoner, Irving C., John B. Stetson University, DeLand, Fla.

Barnes, Elizabeth M., 607½ Hays St., Boise, Idaho.

Kentzler, Ruth P., 44 Washington Blvd., Oak Park, Ill.

Gough, H. B., 1006 S. College Ave., DePauw University, Greencastle, Ind.

Barnes, John, Iowa State Teachers' College, Cedar Falls, Iowa.

Youmans, Ray O., Kansas City University, Kansas City, Kan.

Mikesill, W. H., University of Kentucky, Lexington, Ky.

Adams, J. Q., 534 St. Francis St., Louisiana State University, Baton Rouge, La.

Baird, A. Craig, 173 Wood St., Bates College, Lewiston, Me.

French, John C., Johns Hopkins University, Baltimore, Md.

Garrison, S. L., 125 S. Pleasant St., Amherst College, Amherst, Mass.

Rousseau, Lousene, 416 Locust St., Western Normal College, Kalamazoo, Mich.

Slifer, Mary, Normal School, Winona, Minn.

Gay, J. C., Hattiesburg, Miss.

Tisdel, Frederick M., University of Missouri, Columbia, Mo.

Tanner, B. F., Public Schools, Winnett, Mont.

Kirk, Everett D., College View, Neb.

Forsyth, Anne Louise, 69 Maple Ave., Claremont, N. H.

Kuhn, Effie Georgina, New Jersey State Normal School, Trenton, N. J.

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NOTES FROM THE CLASSROOM and LABORATORY

FROM THE UNIVERSITY OF IOWA

1. Nasal Resonance

Problems. To what extent does nasal resonance characterize all voices; all vowels, regardless of the voice; and can the phonograph be used to serve a purpose in checking up on such resonance?

Apparatus. An Edison Opera Talking Machine. A recording and a reproducing diaphragm. A pure rubber tube six feet in length, one-half inch in diameter, that can be substituted for the recording horn. Nose pieces to fit the rubber tube. Wax cylinders, and notebook, etc.

Experiment. Members of the department staff selected one hundred students out of the thirteen hundred students registered in the freshman course. It was agreed that these students should in fifty cases possess the best voices and in fifty cases the poorest voices that could be found. No attempt was made to define exactly what was meant by good and bad voice; that was left to the best judgment of the instructor. Three graduate students carried on the experiment under direction. A record of each student's voice was made upon the talking machine in the usual way, by having him talk into the recording horn. Then the rubber tube was substituted for the horn, connecting the recording diaphragm with either or both nostrils of the student at a distance of six feet from the recording diaphragm. The distance of six feet was selected because it was found that at that distance there was no indirect tone waves that could reach the membrane of the recording diaphragm and thus affect the result. The student talked into the box as a dampener of the tone, while the vibrations that came through the nasal chambers were communicated directly to the recording diaphragm by the tube. The student was asked to read a short

passage in which there were no nasal sounds, then one in which a few nasal sounds occurred. He was then asked to sound the vowels ah, ee, oo. Then the student was asked to pronounce an "m" and an "n" sound. Then the next student was called, and the next, and the next, and so forth.

The records were checked up by listening to the reproduced voice of the student. The prominence of nasal resonance was rated as strong, medium, and weak, where the nasal sounds were involved. Where they were not involved the same terminology was applied, but of course on a different basis. It was found, after some experiment, that a shorter tube of four feet was sufficient in length. The students examined were both men and women.

Conclusion. It seems from the study that the voices of both men and women may predominate either in strong, medium, or weak nasal resonance; that an indirect nasal resonance characterizes all speech, regardless of the presence of "m" or "n" sounds; that voices possessing strong nasal resonance on the "m" or the "n" possess stronger indirect nasal resonance upon all sounds, and that those possessing weakest nasal resonance on the "m" and the "n" possessed weakest indirect nasal resonance on all sounds.

Reference. Von Dr. Hugo Stern. Die Indicationsstellung fur rhinologische Operation bei den Rhinolalien vom phoniatrischen Standpunkte. Monatsschrift fur Ohrenheilkunde und Laryngo-Rhinologia: 53 Jahrgang 10 Heft, (October) 1919; pp. 601-619.

GLENN N. MERRY.

SPECIAL STUDIES, THE UNIVERSITY OF WISCONSIN, 1920-1921

THE DEPARTMENT OF SPEECH

1. Certain differences in growth and physical type have been noticed and recorded in our case history description work in the study of both stutterers and oral inactivity cases, that have led us to wonder if there was not back of these different groups a similar glandular disorder with a resulting physical build. A study of this group of cases from the standpoint of basal metabolism and blood sugar is being made with the assistance of Bradley Memorial Hospital. This work will not be ready to report on for some time. (Smiley Blanton.)

2. The psychiatric study of the personality of the individual with the defect of speech—stutter, oral inactivity, letter substitution, and the vocal disorders—is being continued. (Smiley Blanton.)

3. A study of 285 individuals in the Sophomore class of the University, who last year signed cards on which they stated that they had some disorder of speech or voice, is being made with an especial regard to their ability in class room activity, and for the practical working out of plans for clinic arrangement. (Margaret Gray Blanton.)

4. A study of the speech of 1400 students entering in the fall of 1920 as Freshmen, and the follow-up work, an individual study of the 200 odd cases who were found to have definite voice and speech troubles. (Margaret Gray Blanton.)

5. A study of the motor activity, exclusive of speech, in those individuals with defective speech. This is the second year on this problem, and results are beginning to shape themselves very nicely. (L. O. Anderson.)

6. An attempt is being made to devise and standardize tests for speech from the earliest speech to adult speech. Some of these tests have been devised and are now being standardized, and others are in the process of being studied. (Sarah Stinchfield.)

7. A study in dialect from the standpoints of both phonetics and the historical aspect, such as the settlement of the country by different foreign groups. (Davis Edwards.)

VOICE SCIENCE

The Science of Musical Sounds. MILLER, D. C. Macmillan, 1916. 286 pages.

Although this book was published in 1916, no review has yet appeared in THE JOURNAL. Those who were present at the Chicago Convention in 1919 heard Professor Miller and saw projected on the lantern screen speech waves. That experience was sufficient evidence to anyone who was present of the value of the longer statement found in this most excellent treatment of the science of musical sounds. But the book is not limited to a treatment of music only. The last two chapters deal with speech sounds and are a statement of the most recent, generally accepted theory of the

science of such sounds. Miller has verified previous theories and has submitted facts which may lead to new theories. The book is indispensable to any teacher of speech who cares to become familiar with the nature of the sounds of speech. While any discussion of the principles of sound must be technical, this book cannot be charged with being too difficult for one who has had little mathematics and physics. The author makes a complete statement of the principles involved in all sound, so that most anyone can find passages in the book that illuminate; and to him who has had some science work in this field the book is a rare work. For us, as teachers of speech, there is value in Miller's concise statement of the two theories of vowel production. His data presents a conclusion differing from that proposed by Scripture on vowel theory; it is in line with that of Helmholtz—i. e., that a vowel has a fixed region of resonance. The book is replete with illustrations, and they serve in no small degree to make the text very readable.

G. N. M.

Phonetische Untersuchungen: I. Zur Schulsskadenz im deutschen Aussagesatz. POLLAK, DR. HANS W. Sitzungsberichte der Kaiserl. Akademie. Wein, 1911. 164, No. 5.

This investigation, of 62 pages, relates to the measurement of pitch. Inflections of words initiating and closing phrases were studied. The procedure necessitated the use of the phonograph. A record of a voice was made while the speaker read a passage or spoke. This record was then reproduced and the inflections noted by the ear recorded by observers. Then the record was placed upon an apparatus which converted the vibrations of the grooves into curves traced upon a smoked drum sheet. The timing of the waves hardly seems to me to have been fine enough, only to quarter seconds. My experience seems to warrant the use of timing at least to the hundredth of a second for readings that can be relied upon, and thousandths of a second prove to be much better; such readings are made, of course, under a m.m. microscope. One special feature of Dr. Pollak's apparatus was the parallel tracers on the drum which noted the revolution the speech record made under the tracing-needle and points of special interest in the drum tracing to be noted in analysis. The report contains full statistical data, pitch

readings, etc., as well as numerous graphs illustrating the inflections of the words. The data shows the relative inflection ending of a declarative sentence.

G. N. M.

A New and Accurate Method of Photographing Speech. PETERS, W. E. Vox; Berlin. 23 Jahr.; Heft 3; 1913. Pp. 131-135 (not inclusive of illustrative).

No one interested in the problem of objective measurements of speech can pass over this article lightly. It contains a statement of a new principle of recording the sound curves of speech, different from that set forth by Professor McKendrick. The big problem in recording sound is the inertia of any tracing instrument. If this tracer is attached to a membrane, an error is to be expected because a membrane must have a frequency, to say nothing of the periodicity of a tracing point and the friction of this point on the smoked drum-sheet. Elaborate studies have been made of the periodicities of membranes, two of which are closely allied to the problem of speech recording. These are by Professor E. W. Scripture, 1906, and Professor D. C. Miller, 1916. But to date no method more practical than that of using membrane has been developed. All phonographs use the membrane, or diaphragm. Yet we are all familiar with the peculiar quality of the phonograph voice, which seems to be a result of the accentuation of partials. In this article Peters sets forth a new principle using the capillary tube of Schaffer. Schaffer, however. did not use the principle for sound recording, but for obtaining tracings of blood-pressure and of pulse. I shall not attempt a description of the mechanism, which is simple, yet it involves the close scrutiny of detail which anyone interested further will desire to look up in the article itself. A drop of alcohol is placed in a capillary tube at a specific location. The meniscus of this is projected through a microscope on to a photographic drum or a falling photographic plate. A moving film can be used for more elaborate studies. The meniscus receives its period from the sound vibrations of the tangent air; the shadow of it, therefore, which is thrown upon the photographic plate, contains the exact frequency of the air. The importance of this application, it seems to me, of the principle is the fact that the high pitch vibrations can

be secured. With the lever tracing machines that use the diaphragms the high frequencies of the consonants cannot be secured, such as those of *s, f, sh,* and the German *ch*. Peters' apparatus picks up these vibrations. He has even been able to get a serration of the meniscus with a Galton whistle set for 10,000 vibrations a second. Fourteen half-tone reproductions of voice records are included; such evidence is the basis of comparison for the efficiency of Peter's method over that of the diaphragm method. While the meniscus is more sensitive, the shadow curves mare detailed, the general contour of the wave does not seem unlike that secured by the Miller phonodeik or the Scripture lever-tracing machine. Until the amplitude of the wave and the length of Peters' apparatus can be very much more increased in size its permanent value cannot be estimated. Nevertheless, Peters has presented a most interesting type of substitute for the diaphragm.

G. N. M.

NEW BOOKS

Spoken and Written English. By HENRY BRADLEY. Oxford, at the Clarendon Press. 1919. Pp. 35.

In this paper, which was read at the International Historical Congress in 1913, and which is now reprinted from the Proceedings of the British Academy, Henry Bradley, Senior Editor of the Oxford English Dictionary, attempts "to discover and set forth the nature of the relations that exist between spoken and written language in general, and between spoken and written English in particular."

Mr. Bradley writes from the viewpoint of a student in the science of language, and not primarily for any practical applications of his principles. "At the same time," he says, "it is almost impossible to lay down any proposition with regard to the relations between written and spoken English that does not obviously involve some inference as to the merits and defects of the traditional orthography, or the magnitude of the difficulties in the way of an attempt to improve it."

Were Mr. Bradley's position that of an advocate, his thesis and argument might profitably be summed up even in a brief review. But he has neither the zeal of a reformer nor the prejudices of the traditionalist. The notion that the sole function of writing is to represent sound he shows to be untenable; yet he sees through the difficulties to many real benefits of the reforms advocated by phoneticians. He recognizes the value of oral interpretation. "The habit of mental reading for meaning only is likely, unless efforts are made to counteract the effect, greatly to impair our capacity for appreciating the beauty of verse and of elevated prose style." Yet he recognizes the function of writing that will never be read aloud. His exposition of the way in which written language has in part been developed on lines of its own, independent of the development of oral speech, furnishes an intelligible basis for distinguishing and

evaluating the sound of a word from its visual image as a carrier of meaning.

The chief practical applications to be drawn from the principles here set forth concern the problems of an artificial language and the problems of spelling reform. A footnote suffices for his position on a possible successor to Esperanto, while an appendix of several pages presents what he considers a desirable and possible program of spelling reform. "The reform that is most imperatively needed is one which will ensure that no two English words that are differently pronounced shall be spelt alike." But any single quotation is likely to be misleading. The paper should be read in its entirety. It will be found an illuminating statement of the relations between spoken and written English as they appear to a scientific student of language. It may be added, by way of reassurance, that the scholarship of the author makes him neither obscure nor uninteresting to the general reader. E. L. H., Ithaca, N. Y.

Talking Business. By JOHN MANTLE CLAPP, Lecturer on the Language of Business in New York University. The Ronald Press Company. New York, 1920. 526 pages.

Talking Business, states the author, "treats human speech as a practical agency in business life." It "is intended for the business man and deals with his special problems." The book is large and purports to deal with a wide range of subjects; in Part I, the psychology of speech; in Part II "The physiological basis, the machinery of tone and enunciation"; in Part III language; in Part IV conversation, business interviews; and in Part V public speaking, business addresses. The result is a volume the caliber of which varies with its parts.

The book is written by a teacher of English whose interest in speech was stimulated by his work with the Committee on American Speech of the National Council of Teachers of English. The introductory pages lead the reader to expect a more adequate treatment of speech training, (to be distinguished from "Oral English" training) than the pages following actually afford. One is struck by the fact that the author turns the preparation of Chapter IV (Part II) on "The Vocal Organs" over to another, (L. N. Andres, M.D., of the Manhattan Eye and Ear Hospital), and assumes, on page XVIII of the Preface, that because Dr. Andres is a medical

specialist and a trained musician, he is therefore qualified to write authoritatively on voice production and speech. That bubble has long been broken. In connection with Dr. Andres' chapter, it should be noted that the diagrams of the vocal apparatus are carelessly executed and inaccurate.

Two chapters entitled "Putting your mind on the Other Man" comprise Part I of the book, which the author states in the Preface "Treats the psychology of speech." The chapters consist mainly of the inspirational material about personal efficiency commonly given to the man who enters a well-organized business office for the first time. The psychology in the two chapters is contained in somewhat haphazard remarks about "watching your man" and adapting the message to the listener.

Part III is an elaborate treatment of vocabulary building, choice of words, sentence and paragraph construction. In this chapter the author is the English teacher at home in his materials. But I found myself doubting that many business men would read the chapter. The treatment is too detailed, too elaborate to be usable under business conditions. Part IV on business conversations and interviews is the best part of the book. It contains suggestive, helpful material on the "Talk of Subordinate to Superior," the "Talk of Superior to Subordinate," and the "Sales Talk." In this part of his work the author really "talks business." Part V on public speaking is an adaptation of standard material on argumentation and public speaking to business address.

The book is written in the style common to much "big business" literature. It depends largely upon its "punch," "look-alive," "drive-at-at" enthusiasm to carry its teachings across. In drawing attention to the need of speech training through the Ronald Press series of business publications and in making new application of the old material to the business man's needs, the book is a worth-while contribution. E. C. M., Iowa City, Ia.

The New World. College Readings in English. By HAROLD BRUCE and GUY MONTGOMERY. The Macmillan Company, New York, 1920. 464 pages.

The collection of College Readings in English put together under the title, *The New World*, differs from many of its possible rivals in that all of its material relates very definitely to the world of today

and the world of the immediate tomorrow. It is not a collection of "best literature," but a volume of "thought-provoking" essays written by such able provokers of thought as Gilbert Chesterton, G. Lowes Dickinson, Simeon Strunsky, H. G. Wells, George Woodberry, Max Eastman, Stewart P. Sherman, and others capable of being thoroughly provoking.

An innovation is a series of illustrations chosen to enforce some of the striking passages of the selections. It would be an admirable volume to which to refer students in extempore speaking who wish to find stimuli for speeches dealing with something more fundamental than railroad rates and Japanese immigration.

J. M. O'N., Madison, Wis.

Abraham Lincoln. A play. By JOHN DRINKWATER. New York: Houghton-Mifflin Company. 1920. 112 pages.

This review will not take the space to present genuine dramatic criticism of the play, "Abraham Lincoln." This has been so well and so frequently done that there seems to be no justification for THE QUARTERLY presenting a new criticism. Here it is doubtless enough to say that the publishers have done a fine service to all teachers and students interested in contemporary drama by presenting Drinkwater's great play as one of the numbers in the Riverside Literature Series. It is admirably and inexpensively published in a form that ought to make it much in demand by all interested in the best contemporary plays. J. M. O'N., Madison, Wis.

Choosing a Play. Revised and enlarged. By GERTRUDE E. JOHNSON, Assistant Professor in the Department of Speech Education in the University of Wisconsin. New York: The Century Co. 1920.

This indispensable book is divided into two parts, the second and shorter of which is the real *raison d'être.*

Of the eight chapters in Part One only the last is devoted to the matter of choosing a play. The others, under the somewhat inclusive head of "Discussion," deal with all sorts of topics connected with dramatic production, interestingly enough chapter by chapter, but without any very evident unity of plan.

Part Two contains the lists of available plays so eagerly sought by amateur directors everywhere. These lists are very extensive, very well arranged and classified, and adequately supplemented with directories of publishers, bibliographies of books and articles on dramatics, and bits of practical information about costumers, scenery, royalties, and what not. There is nothing particularly original about the items included; Miss Johnson's contribution is rather in bringing them together in an attractive, convenient form, with a nice balance of inclusiveness and discrimination. She has not written primarily for the trained director in a first-class college or large city; she has written rather for the untrained, inexperienced director the country over, and from the standpoint of average conditions. It is this broadly national and democratic spirit that is perhaps the most distinctive quality of the book.

JOHN DOLMAN, JR.,
Philadelphia, Pa.

The Greek Orators. By J. F. DOBSON, M.A. London: Methuen. New York: Dutton. 1919. Pp. 314.

The scientific spirit has been accused of destroying values. It esteems everything on the earth, under the earth, and in the heavens above as worthy of careful study. It is said to deny the claim of one part of the universe to be more important than another. For this classicists have condemned it. The classicists would be selective. Their theory of values is embodied in their curriculum, in what they present to us as that knowledge which is of most worth. Their selection, however, has been, and is being, rejected. In the heat of the combat it once seemed that the values of the classicist were to be destroyed utterly. Even yet there are not wanting overslept defenders of the faith who conceive a denial of their supremacy to amount to an attempt to annihilate them altogether. Their theory of life and education leaves them no choice but to reign or perish. Now, it is perhaps one of Fate's little ironies that this same scientific spirit which prevents the classicists from reigning also prevents them from perishing. The scientific emphasis on origin and development makes it impossible to neglect Greece and Rome. Where the teacher of the Greek and Latin languages once imparted the mysteries of culture to a select few, the scientific spirit is now

sending even sordid commercial individuals to Aristotle and wild reformers to Plato. With no thought of their superior privileges, scientific researchers, historians interested in facts instead of moral preachments, and others of the earth earthy are fingering revered books and treading holy ground. It is being whispered that departments of literature which teach classics in translation are doing more to keep alive the glory that was Greece and the grandeur that was Rome than the empty class-rooms of the purveyors of subjunctives.

But this is going too far. We are lacking in respect for knowledge because we do not have it. Alas for years when we heeded not the admonitions of our Greek professor, a kindly clergyman, whose heart was torn between Athens and Jerusalem! Those years might have given us ardors, and we should not now be thumbing a lexicon and wondering vainly why Homer and Plato, Æschylus and Sophocles moved us not in the days of our most glowing enthusiasms. No, we have nothing but envy for those fortunate ones who can thrill to the melodies of Homer's own lines. We ourselves, in our church pew, have thrilled to the beauty of the King James Version, and have sighed over the strange and unhallowed words of the Twentieth Century Bible. We can comprehend the scorn of the classicists when they contemn our dependence upon translations. Perhaps we should remain in outer darkness until our Greek is perfected. But we have the evolutionary fever. We want to understand the origin and development of public address. We read Jowett and Jebb, Welldon and Cope for information; of inspiration we talk not, when the readers of Greek are near.

We hope and believe we are not alone in this. The scientific spirit forbids a man to rest content in ignorance of any great portion of his field. It is no longer necessary to rehearse the arguments dear to the classicist to present the claims of Greek and Roman rhetoric. They form a part of a discipline that is today in the midst of a renascence. That is sufficient for the scientific student.

Such a student will welcome Dobson's *Greek Orators*. The book presents in briefer compass than Jebb's *Attic Orators* an account of the lives and speeches of the orators of Athens. A preliminary chapter sketches the beginnings of oratory, while the final chapter chronicles its decline. A continuous idea of development runs

through the chapters, and the styles and structures of the various orators are illustrated with many translated passages. While the author does not merely follow Jebb, or Blass in his *Attische Beredsamkeit*, he presents no striking difference in method or conclusions. His contribution is rather that of a shorter and less forbidding study. Few other than professional scholars read the older works, while Dobson's book should have considerable appeal to the general reader. This is not to stigmatize it as popular; the careful scholarship is evident on every page, and the accurate notations form an admirable guide to the student in his further study.

Probably no bit of classic lore has adorned more exhortations than the story of Demosthenes in his early efforts to become an orator. And classicists still delight in telling us where the English orators gained their eloquence. But the significance of the *teaching* of public speaking in Athens does not seem to have been realized. Practically all of the Greek orators were professionally occupied in the teaching of public speaking or in the writing of speeches for others. In the relations of these teachers to each other, in their methods of training, in the quarrel between rhetoric and philosophy we may find analogies for practically every question that concerns departments of public speaking today. There were teachers who emphasized declamation and teachers who preferred extemporaneous speech. There were teachers who believed their function limited to the art of presenting ideas, and those who insisted on furnishing the ideas. There were teachers who deserved all the opprobrium attached to the term sophist, and there were those whose courses were truly a liberal education. Today there are those who feel that the Isocratean orator was as liberally educated as the product of our present academic confusion. Should any such claim be put forth, however, many would regard it as Aristotle and Plato regarded the claims of Isocrates. A thorough study of this ancient feud between philosophy and rhetoric will throw much light on the present academic status of public speaking.

Among the various educational forces striving for ascendancy today, the teachers of public speaking unquestionably have the support of those whose virtue is their practicality. If they do not also command the support of the more distinctly cultural element, they are themselves at fault. They are in a position to render conspicu-

ous service to humanism. Classicists cannot explain the benefits of their liberalizing subjects to those incapable of understanding. A practical-minded parent may be assured that his boy will make a better clerk in a drug store if he studies Latin. But it is futile. The practical argument is not believed, the cultural argument is not understood. The most comprehensible conception of a liberal education that can be offered to people who do not yet appreciate its value is an education that will enable a man to speak well on a reasonably wide range of subjects before a general audience. Even an uneducated man will deem that accomplishment worth striving for, and he will think any man who can do it liberally educated. Such a conception of a liberal education may be dangerously superficial, but it has a wide appeal, and if it can be filled with a classical humanism as the student progresses we need not greatly fear.

Such books as Dobson's *Greek Orators* will enable the classics to contribute more than a few old saws to the education of the modern speaker. Greek scholars would be extending their service by making available many speeches as yet unpublished in translation. The history of the Art of Persuasion will be incomplete without them.

Our use of the term rhetoric has been narrowed in modern education. How narrow it is may be made clear by the realization that practically the whole movement in the teaching of public speaking is unassociated with it. But the common elements in the present trend of texts in English Composition and in Public Speaking point to a restoration of the classical conception of rhetoric. No propaganda is needed. It is happening. It is a question of seeing it; of making a wise synthesis.

Such a trend is recognized and clearly stated by Charles Sears Baldwin in his article on rhetoric in Monroe's Encyclopedia of Education. "Recent discussions of rhetorical theory have brought forward three main ideas: (1) that beneath the accepted fourfold division of composition lies a more fundamental division into what may be called logical composition (argument and exposition) on the one hand, and, on the other, literary composition (narration and description); (2) that writing should be so taught in college as to stimulate and train thinking, in order to make rhetoric more effectively the *organon* of all studies; (3) that in both school and college

rhetoric needs for the full realization of its function the recovery of oral composition. It should surprise no one to reflect that all these three are ideas of the classical rhetoric. The third is obviously a return toward the schools of Greece and Rome. The second is hardly less a return to the classical emphasis on *inventio*. The first is the ancient distinction between rhetoric and poetic. For rhetoric is so old that it made its educational survey early along permanent lines of human nature."

Our resources will be infinitely broader than those of the classical rhetorician; but their statement of our problems is still valid. And if from them we can learn to see our problems clearly, we may hope to solve them more intelligently.

E. L. H., Ithaca, N. Y.

PERIODICALS

*Stammerng as a Disorder of Speech Dependent on Conditions of Child Development.** ELMER L. KENYON, A.B., M.D. *The Volta Review,* Vol. XXII, No. 1; January, 1920, pp. 39-45.

This is a behaviouristic study of the relation of stammering and other speech disorders to faults and defects in the child's development. The development period in the growth of the child offers five sources of disorder, both in general growth and in speech competency: (1) Conditions of nutrition; (2) Conditions of disease; (3) Physical Accident; (4) Conditions of environment; and (5) Conditions of management of the child. All of these dangers to development can be the cause of speech disorders. Behind these and more fundamental are anatomic and physiologic foundations, affecting behaviour of all kinds, and speech particularly.

Ninety-five per cent of cases of stammering are initiated during the speech-development period, and in probably more than ninety-nine per cent of the cases it is initiated before the twentieth year. Beginning acts of speech must be acquired while the child is gaining its first impressions of the world, especially while it is learning its first lessons in how to meet other people. Those children, then, who are highly, even pathologically, impressionable are thrown into a violent state of emotion by social interrelations; and though such states are easily and commonly passed over as mere "embarrassment," "shyness," or "stage fright," still they reach deep into mental life, causing much suffering and creating handicaps; even bringing about positive muscular disturbance and lack of control, such as

* Presented by invitation to the National Society for the Study and Correction of Speech Disorder, at Milwaukee, July 4, 1919.

Dr. Kenyon is Assistant Professor in Diseases of the Nose, Throat, and Ear, and Defects of Speech, Rush Medical College, Chicago, Ill.

difficulty in managing the legs and arms, pseudoparesis of muscles of the lips and of the chest.

Moreover speech is learned by the child by uncertain stages. Sense impressions are vague, command of words is tricky, thought- and sentence-building are simple and uncertain. Combine the necessary instability of the total bodily development period with the instability of the speech processes, and we see on what a precarious footing the child's social attempts at speech stand. If he has a congenitally weak nervous organization, making him more than ordinarily susceptible to excitation, or if he has suffered disease or injury, or if he has an environment making for instability, like a large family or excitable parents or an overbearing elder brother, or if he is allowed to form unhygienic habits of eating and sleeping, —under any of these circumstances he runs constant risk of upsetting the fine balance necessary to keep his speech mechanism working smoothly and effectively.

"Stammering consists on the one hand of the perversion of the action of the muscles of speech during speech production, and on the other hand of an intimately associated mental disturbance, more or less sincere." It is irregular and characterized by emotional states just like those endured by non-stammerers. Hence it is the result of some special reaction to the social environment. The machine suffers nervous and muscular over-action for a moment or longer, and is thereby hampered. "The elements essential to this speech panic are (1) emotional excitement; (2) mental confusion with especial reference to the speech, and (3) the seemingly (childish) imperative necessity of going on with the talking."

Stammering once begun only adds to the excitement and perturbation of the patient. His attention is thus called to the working of a mechanism which he does not control consciously. The general result of this condition is that his efforts at control go wrong, and all that comes of his efforts is inhibition. Thus his speech confusion is only more seriously confounded. Such a condition coming at a time when all activities are unstable and poorly controlled, inevitably leads from bad to worse. The spasmodic perversion, when repeated, produces an increased embarrassment, and this in turn is a cause for increased emotionalism and excitability. The stammerer as a consequence easily becomes a recluse,